

# MUSICAL FOUURIER.

A WEEKLY JOURNAL

REVISED TO MUSIC AND THE MUSIC GRADES

Twenty-seventh Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LIV.—NO. 3

NEW YORK WEDNESDAY, JANUARY 16, 1907

WHOLE NO. 1399



Photo by G. Dupont-Eméra.

JAN VAN OORDT

**New York.**

**MR. FRANCIS STUART,**  
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.  
(Ten years in California.)  
"Being in full possession of my method of singing, he has the ability to form great artists."  
FRANCESCO LAMPERTI.  
Studios: 1103-4 Carnegie Hall, New York.  
Summer rates May 1 to Oct. 1.

**INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.**  
Church, Concert and School Positions Secured.  
MRS. BABCOCK.  
Carnegie Hall, New York.  
Telephone: 2634 Columbus.

**THE INTERSTATE TEACHERS' AGENCY.**  
609 Canal Street, New Orleans, Louisiana.  
Secures school, college and conservatory positions for foreign and American teachers of music.

**MAX KNITEL-TREUMANN,**  
TEACHER OF THE ART OF SINGING.  
Breathing (Respiration).  
Production of Tones (Infonation).  
Pitching of the Voice (Vocalization).  
Flexibility of the Voice (Agility).  
Enunciation (English, French, Italian, German).  
Study of Repertory (Concert, Oratorio, Church, Opera).  
Studio, Carnegie Hall.  
Mail address: Fifth Avenue, New Rochelle, N. Y.

**HUBERT ARNOLD,**  
VIOLIN CONCERT AND INSTRUCTION.  
286 West Seventieth Street, New York.  
Telephone: 1345 Columbus.

**C. WHITNEY COOMBS,**  
COMPOSER-ORGANIST.  
Address: 49 West Twentieth Street, New York.

**PAUL SAVAGE,**  
VOICE CULTURE.  
803 Carnegie Hall, New York.

**MISS MARY FIDELIA BURT,**  
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.  
New York School, Brooklyn, 115 Carnegie Hall, 48 Lefferts Place.

**LEOPOLD WOLFSOHN,**  
PIANO INSTRUCTION.  
Studios: 1771 Madison Ave., cor. 116th St., New York.  
986 Bergen St., Brooklyn.

**DUDLEY BUCK, JR.,**  
VOCAL INSTRUCTION.  
810 Carnegie Hall, New York City.

**MRS. KURTH-SIEBER,**  
VOCAL INSTRUCTION.  
Residence-Studio, 34 Plaza Street, Brooklyn, N. Y.  
Telephone: 3310 Prospect.

**WALTER HENRY HALL,**  
Organist and Choirmaster of St. James Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, etc.  
781 Park Avenue, New York City.

**SERRANO VOCAL AND PIANO INSTITUTE.**  
123 East Fourteenth Street, New York. Conducted by Mr. and Mrs. CARLOS A. DE SERRANO, teachers of Charlotte Maconda, Mrs. C. M. Hardy, Leo Rovenger and Joseph Maerz.

**MISS DORA DUTY JONES,**  
DICTION.  
Culture of Speaking Voice, English, French, German, Italian Phonetics.  
Summer Address, Hotel Dysart, Cavendish Sq., London, S. W.

**WALTER J. BAUSMANN,**  
VOCAL INSTRUCTION—CHORAL DIRECTION.  
Studios: 26 E. Twenty-third St. (Madison Square.)

**ELIZABETH K. PATTERSON,**  
SOPRANO.  
Studio: 14 West Eighty-fourth Street.  
Phone 5825-J, River.

**FLORENCE COOPER-CUSHMAN**  
VOCAL INSTRUCTION.  
Bretton Hall, Eighty-sixth Street and Broadway, New York.

**MADAME ERNEST TEMME,**  
VOICE CULTURE AND THE ART OF SINGING.  
Studio, 30 East 23d St., New York City.  
Tuesdays and Fridays.

**E. PRESSON MILLER,**  
VOICE CULTURE.  
The Art of Singing.  
Suite 1013 Carnegie Hall, New York.  
Telephone: 1350 Columbus.

**EDWARD HAYES,**  
TEACHER OF SINGING.  
Broadway Studio Building, 80th Street.  
Telephone: 2432 River.

**RICHARD ARNOLD,**  
Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East Sixty-first Street, New York.

**EFFIE STEWART,**  
DRAMATIC SOPRANO.  
Vocal Instruction.  
Concert and Oratorio.  
35 West Eleventh St., New York.

**EUGENE C. HEFFLEY,**  
PIANIST AND TEACHER.  
Studio: 707-708 Carnegie Hall.

**BRUNO HUHN,**  
48 West Fifty-seventh Street, New York.  
Piano and Organ Lessons.  
To Vocalists—Style, Diction and Repertoire.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**Mr. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

**ROYAL FISH,**  
TENOR.  
Residence: 200 WEST 107th St.  
Telephone: 4015 River.

**J. HARRY WHEELER,**  
VOICE PLACEMENT, ART OF SINGING.  
Strictly Italian Method.  
11 West 21st Street.

**GUSTAV L. BECKER,**  
CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION.  
Address: 1 West 104th Street, New York.

**GEORGE SULLI,**  
VOICE CULTURE.  
Insurance Building, 167 W. 57th St., New Haven.  
New York (Saturdays).

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
122 Carnegie Hall, Wednesdays and Saturdays.  
Residence Studio: "The Emerson," 500 West 121st St., New York City.

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 3747 Madison Square.

**PERRY AVERILL—BARITONE,**  
OPERA—ORATORIO—CONCERT AND VOCAL INSTRUCTION.  
220 Central Park South, New York.

**HUBERT ZUR NIEDEN,**  
SINGING, PIANO AND VIOLIN.  
Studio: 57 East Fifty-ninth Street.

**MME. NOËMI FORNIER,**  
PIANIST AND TEACHER—RECITALS.  
Lessons at Studios or Residence. Steinway Hall, Wednesdays. Residence Studio, 42 West 60th St.

**J. CHRISTOPHER MARKS,**  
Organist and Choirmaster, Church of the Heavenly Rest, 351 Fifth Avenue.  
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.  
Residence Studio, 134 E. 46th St., New York.

**MR. SAMUEL BOWDEN MOYLE,**  
Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.  
Residence Studio: No. 39 West Twentieth St., New York City.

**B. MERRILL HOPKINSON,**  
BARYTONE.  
ORATORIO—RECITAL—CONCERTS.  
413 Professional Bldg., Baltimore, Md., or Anderson Musical Bureau, 7 W. 42d St., N. Y.

**Miss CAROLL BADHAM,**  
Teacher of Voice Placing, Style and Diction.  
Italian Method. Voices tried 12 to 1, Monday and Thursday.  
2 West 98th Street.

**MRS. HENRY SMOCK BOICE,**  
VOICE AND THE ART OF SINGING.  
Studios: 1003-6 Carnegie Hall, Mondays, Thursdays and Saturdays. 400 Washington Avenue, Brooklyn, Tuesdays, Wednesdays and Fridays.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING.  
Ryan Building, Room 111.  
No. 140 West 42d St., New York.

**ENRICO DUZENS, OPERA TENOR.**  
Teaches Old Italian Method. Teacher of Paula Wochning, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.  
Good voices cultivated by contract.  
145 East Eighty-third Street, New York.

**LUDWIG MARUM,**  
VIOLIN INSTRUCTION.  
THE MARUM STRING QUARTET.  
1242 Madison Avenue.

**MRS. LAURA E. MORRILL,**  
SCIENTIFIC VOICE CULTURE.  
The Chelsea, 222 West 23d Street, New York.

**HERBERT WILBER GREENE**  
SCHOOL OF SINGING.  
864 Carnegie Hall.  
Caia Aarup Greene, Pianist.

**HUGO STEINBRUCH,**  
Conductor of Brooklyn Saengerbund.  
New York Studio: Steinway Hall.  
Brooklyn Studio and Residence: 206 Eighth Ave.

**WESLEY WEYMAN,**  
PIANIST.  
Teacher at the Institute of Musical Art, 53 Fifth Avenue.  
Address: 30 Washington Square, New York City.

**MME. LUISA CAPPIANI,**  
VOICE CULTURE. SKILL OF SINGING.  
"The Gosford," 236 West Fifty-fifth Street, N. Y.  
**CARL M. ROEDER,**  
PIANIST—INSTRUCTION.  
1104 Carnegie Hall.  
Residence: 607 East 141st Street, New York.

**MME. C. DE RIGAUD,**  
Voice Culture and thorough training for Opera, Concert and drawing room Singing. Booklet sent on request. Address Residence Studio, 2647 Broadway. Phone: 1152 River. Downtown Studio, 11 West 21st St. Assistant teachers for acting languages and piano.

**FRANK HEMSTREET.**  
Baritone. Teacher of Singing. The sixty-seventh St. Studios, 27 W. 67th St. Phone: 1123 Columbus.

**LILLIAN MILLER.**  
Teacher of Piano, Harmony and Composition. Song Interpretation. Accompanying. Studio: 27 W. 67th St. Phone: 1123 Columbus.

**GUSTAV HINRICHS,**  
CONDUCTOR METROPOLITAN OPERA.  
Principal Metropolitan School of Opera. Private Studio for Voice Culture and Repertory. 138 Fifth Avenue, New York.

**DELIA MICUCCI VALERI,**  
Italian Vocal Specialist and Grand Opera repertoire instructor, recommended by Sig. BONCI. Hammerstein's celebrated tenor. 345 W. 58th St.

**POWERS-HOECK STUDIOS.**  
CO-OPERATIVE.  
Francis Fischer Powers, Theodor A. Hoeck, Voice, Piano.  
Studio (and invariable address): Carnegie Hall, New York.

**R. SAUMELL, PIANIST.**  
SOLOIST. INSTRUCTOR. ACCOMPANIST.  
Studio: 189 Claremont Avenue, near 125th Street. Near Broadway.  
Phone: 4990 Morningside.

**VICTOR BEIGEL,**  
TEACHER OF SINGING.  
15 Cranley Place, S. W., London, England.

**EVA B. DEMING,**  
SIGHT SINGING, EAR TRAINING, CHORAL MUSIC.  
Piano by Assistant Teachers.  
Carnegie Hall, Mon. and Thurs., P. M. Address: Residence-Studio, Hotel Walton, 70th St. and Col. Ave., New York. Phone: 2934 Col.

**MME. HERVOR TORPADIE,**  
VOCAL INSTRUCTION.  
807-808 Carnegie Hall. Telephone 1350 Columbus.

**FLORENCE MOSHER,**  
PIANIST—INSTRUCTION.  
Certificated by Theodor Leschetizky in 1894.  
The Mosher-Burbank Lecture Recitals.  
Address: 100 East Seventy-third Street, New York.

**HENRY SCHRADIECK'S**  
VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio: 535 Washington Ave., Brooklyn, N. Y.

**Mr. VICTOR KÜZDO,**  
HUNGARIAN VIOLINIST.  
Can be engaged for Concerts, Musicales and Instruction. Address: 143 East Eighty-third Street, New York City.

**EDWIN H. LOCKHART, BASSO.**  
VOCAL CULTURE, VOICE BUILDING, STYLE, TONE EMISSION, SOLIDITY OF TONE, REPERTOIRE, FINISH.  
Studio: 500-501 Carnegie Hall, New York.

**ARTHUR EDWARD STAHLSCHMIDT,**  
VOICE SPECIALIST.  
17 East Fifty-ninth Street, New York.

**MME. MARIE CROSS-NEUHAUS**  
Director.  
VOCAL AND OPERATIC SCHOOL.  
Voice Building, Tradition and Diction.  
St. Marc Building, 434 Fifth Ave., New York.

**ROBERT CRAIG CAMPBELL,**  
TENOR.  
Soloist, "Little Church Around the Corner."  
213 West Forty-third St.

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.  
Residence-Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 3555 Columbus.

**MISS LAURA HALSTED GRAVES,**  
CONTRALTO.  
Oratorio, Concert, Musicales.  
49 West Ninety-fourth Street.  
Management J. E. Francke, Steinway Hall, New York City.

**MR. AND MRS. WALTER H. ROBINSON,**  
TENOR AND CONTRALTO.  
Oratorio, Concerts and Musicales.  
Voice Production and Repertoire.  
Studio: 709 Carnegie Hall, New York.  
Telephone: 1350 Columbus.

**HELEN GAUNTLET WILLIAMS,**  
PIANO INSTRUCTION—PIANO ACCOMPANIST.  
CONTRALTO SOLOIST—SIGHT READING.  
134 Carnegie Hall.

**FIDELLA DARIO,**  
VOCAL INSTRUCTION.  
Prepares for Church, Concert, Oratorio and Opera.  
303 Carnegie Hall.

**C. B. HAWLEY,**  
VOCAL TEACHER.  
Correct Tone Production, Breathing and Interpretation. Special training for Church Choir, Concert and Oratorio.  
Studio: 35 West Forty-second St., New York City.

**MILTONELLA BEARDSLEY,**  
PIANIST.  
143 Carnegie Hall, New York.

**ALICE GARRIGUE MOTT,**  
ART OF SINGING.  
172 West 79th St., New York.

**MME. ESPERANZA GARRIGUE**  
THE ART OF SINGING.  
Studio: Carnegie Hall.  
Residence: 172 West 79th St.

**WIRTZ PIANO SCHOOL**  
School for Solo Playing, Ensemble Playing, Accompanying and Theory.  
Classes in Methods for Teachers.  
120 West 124th St., New York.

**MR. AND MRS. THEO. J. TOEDT,**  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d St., New York.

**DANIEL VISANSKA,**  
VIOLINIST.  
Just returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils.  
Address: 488 St. Nicholas Ave., New York.

**THE BERTA GROSSE-THOMASON**  
SCHOOL FOR PIANO.  
359 Degraw St., Brooklyn.  
330 Fulton St., Brooklyn.  
Steinway Hall, Room 16, New York.  
98 Maple Ave., Morristown, N. J.  
Tel. Call: 4207 J. Main.

**J. W. PARSON PRICE,**  
VOICE CULTURE AND ART OF SINGING.  
46 West Twenty-first St., New York.  
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing entitle him to a high rank among teachers."—MANUEL GARCIA.

**MRS. WILLIAM S. NELSON,**  
VOCAL INSTRUCTION AND ACCOMPANIST.  
Concerts and Musicales Arranged. Mon. and Thur., 589 Main Street, East Orange, N. J. 1 E. 40th St., New York. Phone: 893-38th.

**SALLY FROTHINGHAM AKERS,**  
SOPRANO.  
Vocal Instruction. 201 West 84th Street.  
Phone: 1379R Riverside.

**ISIDORE LUCKSTONE,**  
THE ART OF SINGING.  
153 West Seventy-sixth St., New York.  
Telephone: 7093 River.

**HARRY L. REED,**  
JOSEPHINE MILLER REED,  
TENOR AND CONTRALTO.  
ORATORIO, CONCERT, RECITALS.  
Address: 25 West 104th St., New York.  
Phone: 6278 Cortlandt, 10 to 4.

**WALTER S. YOUNG,**  
VOCAL INSTRUCTION.  
Voice Production, Diction, Style, Repertoire.  
801-802 Carnegie Hall, New York.

**OLD ENGLISH BALLADS AND FOLKSONGS**  
Recitals by  
ESTHER WHITE and MARY OGDEN WHITE.  
Geo. W. Britt, 6 Beacon St., Boston, Mass., or S. M. Lum, Hotel Colonial, New York City.

**Miss GENEVIEVE BISBEE,**  
PIANIST.  
PIANO INSTRUCTION.  
Leschetizky Method.  
Sixty-seventh Street Studios, 23 West 67th Street, New York City.

**JOSEPH JOACHIM SCHOOL,**  
STRINGED INSTRUMENTS.  
Geraldine Morgan, Director.  
Orchestral and Cello Department, Paul Morgan.  
914 Carnegie Hall, New York.

**Dr. EDOUARD BLITZ,**  
SIGHT SINGING.  
826 Carnegie Hall.  
Monday and Tuesday, 1 to 10 p. m.  
Res. Phone: 1067 Morningside.

**LILLIE MACHIN,**  
VOCAL INSTRUCTION.  
Certificated Pupil of Vannuccini.  
1203 Carnegie Hall, New York.

**JACK MUNDY,**  
BARITONE.  
VOCAL INSTRUCTION.  
Studios: 138 Fifth Avenue.

**Dr. CARL E. DUFFT,**  
Studio: 30 East Twenty-third St., New York City.

**MRS. EDWARD H. CANFIELD,**  
VOICE CULTURE.  
504 Carnegie Hall, New York.

**J. JEROME HAYES,**  
VOCAL INSTRUCTION.  
Van Dyck Studios, Eighth Ave. and Fifty-sixth St.

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Studio-Residence, 34 Gramercy Park.  
Phone: 364 Gramercy. New York City.

**SENOR FERNANDO MICHELENA,**  
No. 1847 Broadway.  
Leading tenor with Emma Abbott, Emma Juch, Emma Nevada, Hinrichs and Tivoli Opera Companies. Ten years' teaching in San Francisco. Pure Italian method of voice production. Operatic training, concert, oratorio, etc. Voices restored. Repertoire in Italian, French, English and Spanish. Teacher of Vera Michelena, Prima Donna of "The Tourists," now at the Majestic Theater.



## NEW YORK.

**EUGENIE PAPPENHEIM,**  
THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone: 2969 Riverside.

**MANFRED MALKIN,**  
FRENCH PIANIST.  
Concerts and Instruction.  
Studio: 15 St. Nicholas Avenue, New York.

**ADELE MARGULIES TRIO,**  
ADELE MARGULIES, Pianiste; LEOPOLD LICHTENBERG, Violinist; LEO SCHULZ, Cellist.  
For terms and dates address, Miss MARGULIES, 58 West 57th St., New York.

**Granberry Piano School**  
GEO. F. GRANBERRY, Director  
**FAELTEN SYSTEM** Carnegie Hall



**M. B. DE BOR**  
Teacher of Artistic Singing in Italian, French, German and English. Pure Italian method of voice placing and tone building. Perfect breathing. Opera, Oratorio, Songs.  
STUDIOS:  
817-818 Carnegie Hall, New York.

**J. EDMUND SKIFF**  
TENOR Voice Culture  
STUDIO: Room 504, CARNEGIE HALL

**WEISS**  
PIANO, VIOLIN AND HARMONY STUDIO  
A course in harmony and sight reading is included to piano pupils.  
151 East 84th Street, New York.  
ADULT BEGINNERS A SPECIALTY

**MRS. EDMUND SEVERN,**  
Voice and Piano.

**Edmund Severn,**  
Violinist, Teacher, Lecturer.  
For Concerts—SEVERN TRIO  
Piano, Violin and Cello.

131 WEST FIFTY-SIXTH STREET.  
Phone 3008R Columbus.

**MARTIN GOUDEKET,**  
CONCERT BARITONE.  
Dutch, French, German and English.  
Voice Specialist, Art of Singing.  
69 W. 93d St., New York.

**CUMMING**  
CONCERTS, ORATORIOS, RECITALS.  
Hansel & Jones, Mgrs., 542 Fifth Ave., N. Y.

**MILLER** TENOR  
WOLFSOHN BUREAU  
131 East 17th Street

**VON DAMECK** SOLO VIOLINIST  
THE DAMECK STRING QUARTET  
Residence and Studio  
1377 Lexington Ave., New York

**FREDERICK WELD** BARITONE  
Management of J. E. FRANCKE  
Kaleidoscope Building, Room 934, 1402 Broadway  
NEW YORK  
Personal Address New Haven, Conn.

**VIRGIL Piano School**

19 West 16th Street, NEW YORK.  
SPECIAL EXPERT METHODS employed of Great Importance to Teachers and those desiring to Learn to Teach or to become Public Players.  
Fall Term began September 19, 1906  
MRS. A. M. VIRGIL, Director

**STRASSBERGER CONSERVATORIES OF MUSIC**  
Established 1886.



Northside: 2200 St. Louis Ave.  
Southside: Grand and Sherandoah Aves.  
ST. LOUIS, MO.

The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.

51 Teachers—Everyone an Artist  
among whom are:

Dr. R. Goldbeck, Alfred Ernst, Nathan Sachs, Mrs. R. Goldbeck, Mrs. Alfred Ernst, R. S. Poppen, R. Stempl, etc.  
Reopens September 1st.  
TERMS LIBERAL. CATALOGUE FREE.  
Sig. G. Parol, Chas. Galloway, Miss A. Kalkmann, Horace P. Dittie, B. Strassberger, Mrs. B. Strassberger, C. W. Kern, etc., etc.  
Partial scholarships for deserving pupils and many other free advantages.

## NEW YORK.

**MRS. GRIFFIN WELSH,**  
VOCAL CULTURE.  
Tone placing, deep breathing and perfect enunciation. Studio: 392 Clinton Ave., cor De Kalb, Brooklyn, N. Y.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE**  
230 East 62d Street  
Complete musical education given to students from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**DOUGLAS LANE** Bass  
CONCERT ORATORIO RECITALS  
Tone Specialist and Coach.  
Studios: 11 W. 21st St., New York.  
19 W. Park St., Newark, N. J.

**A. J. GOODRICH**  
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Counterpoint," "New Method of Memorizing," etc.  
Personal or Correspondence Lessons.  
Residence Studio: 80 St. Nicholas Ave., New York.  
Wednesdays and Saturdays, 136 Fifth Ave.



**WILLIAM J. FALK,**  
Assistant to Mr. Oscar Haenger.  
Teacher of Singing.  
Interpretation and Artistic Finish.  
Numbers among his pupils many well-known grand opera and concert singers.  
124 East 92d Street,  
Telephone, 4821-7948

**PAOLO GALICO** PIANIST  
STUDIO: 11 East 50th Street NEW YORK

**HERMAN EPSTEIN** PIANIST. Carnegie Hall, New York

**MRS. CLIFFORD WILLIAMS** SOPRANO, CONCERTS, RECITALS, CLUBS  
Thorough Instruction Voice Culture, Old Italian Method  
Residence Studio: 483 Central Park West NEW YORK

**DUNNING SYSTEM** of Improved Music Study for Beginners  
The only system endorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know it.  
Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others sent upon application.  
MRS. CAROL L. DUNNING, 925 Highland Avenue, BUFFALO, N. Y.

## BOSTON.

**CLARA E. MUNGER,**  
TEACHER OF SINGING.  
177 Huntington Ave., Boston.

**ARTHUR J. HUBBARD** VOCAL INSTRUCTION  
Assistants:  
**MADAME HUBBARD and FRED J. LAMB**  
159A Tremont Street - Boston, Mass.

**JESSIE DAVIS,** PIANIST.  
Concerts—Recitals—Lessons.  
Studio: Steinert Hall.  
Residence: 5 West Cedar St., Boston.

**MME. GERTRUDE FRANKLIN,** VOCAL INSTRUCTION.  
246 Huntington Ave., Boston.  
Opposite Symphony Hall.

**FLETCHER MUSIC METHOD.**  
EVELYN A. FLETCHER-COPP.  
Home Address: 107 Thorndike Street, Brookline, Mass.

MORITZ

**RUBINSTEIN**

Song Interpretation, Diction and Vocal Instruction  
816 CARNEGIE HALL  
Interviews Tuesday and Friday, 1 to 3

**HARRIET FOSTER** MEZZO CONTRALTO  
151 W. 105th Street. Tel., 4188 River

**DONLEY** 1625 Park Ave. INDIANAPOLIS, INDIANA.  
Concert Organist and Supervising Architect

**FINNEGAN** TENOR  
Soloist St. Patrick's Cathedral  
Concert Oratorio Recital  
3157 Broadway  
5146-J, Morningside

**DE MOSS** SOPRANO  
106 W. 90th Street  
Phone, 3156-J, River  
LOUDON CHARLTON, Manager  
Carnegie Hall, New York

**ETHEL CRANE** SOPRANO  
316 West 102d Street  
NEW YORK  
Phone, 7880 River

**Peabody Conservatory of Music of Baltimore**  
HAROLD RANDOLPH, Director.



The Great Musical Centre of the South.

Staff of Fifty-two Eminent European and American Masters, including

Otto B. Boiss, Howard Brockway, Alfred C. Goodwin, W. Ed. Heilmendahl, J. C. Van Hulssteyn, Ernest Hutcheson, Bart Wirts, Pietro Minetti, Harold D. Phillips, Emmanuel Wad

CIRCULARS MAILED ON APPLICATION.

**Mme. HILDEGARD HOFFMANN** Oratorio and Joint Recitals with  
**MR. HENRY HOLDEN** RECITALS AND PIANO INSTRUCTION  
Soloist with New York Philharmonic and Boston Symphony Orchestras, etc.  
STUDIOS: Carnegie and Steinway Halls  
Address, 316 East 180th St. New York City

**THE STARR PIANO CO.** RICHMOND, IND.  
MANUFACTURERS OF ARTISTIC

Grand, Upright and Player Pianos.

SALESROOMS:

CLEVELAND, Ohio: Nos 736 and 738 Euclid Ave.  
DAYTON, Ohio: No. 131 S. Main St.  
TOLEDO, Ohio: No. 329 Superior St.  
CINCINNATI, Ohio: No. 139 West 4th St.  
DETROIT, Mich.: Valpey Building Nos. 213-217 Woodward Ave.  
INDIANAPOLIS, Ind.: Nos. 138 and 140 North Penns. St.  
RICHMOND, Ind.: Nos. 931-935 Main St.

**AMERICAN INSTITUTE OF APPLIED MUSIC**

(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President. 212 West 59th St., NEW YORK CITY.

THE FACULTY AND EXAMINERS:

William Mason, Albert Ross Parsons, Harry Rowe Shelley, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von Ende, Modest Altschuler, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall Latham, Mary Fidelia Burt, Adrienne Romenyi von Ende, Fannie Greene, Margaret Goetz and others.  
21st year begins Monday, September 24th, 1906.  
Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty



ESTABLISHED 1823

# Chickering

## PIANOS

Particular  
attention is  
called to the  
QUARTER GRAND

Made solely by  
**CHICKERING & SONS**  
791 Tremont Street, Boston

# STERLING

## Pianos

High Standard of Construction.

DERBY, CONN.

# Mehlin & Sons

Grand and Inverted Grand Art Pianos

Art Catalogue on  
application

The most musical and artistic pianos made today  
Warerooms 27 Union Square  
New York

Payments to suit

# THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.  
In other words: *Short but not too short.*

**EMERSON PIANO CO.,** BOSTON CHICAGO

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

Miss Clara Baur, Directress.

Instructs, trains and educates after the best methods of Fore-  
most European Conservatories. The faculty numbers some of  
the Leading Musicians and Artists of today.

Education MUSIC Languages  
Location ideal with respect to home comfort and luxurious  
surroundings. The finest and most completely equipped build-  
ings devoted to music in America. Day and resident students may  
enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUR  
Highland Avenue, Oak Street and Burnet Avenue, CINCINNATI, OHIO.

# KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREHOUSES:

222 to 242 East 32d Street

NEW YORK

## ALOIS BURGSTALLER,

the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studebaker Theater yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

# Conover Pianos

THEY POSSESS AN EXQUISITE TONE  
QUALITY THAT DISTINGUISHES  
THEM FROM ALL OTHER MAKES.

## THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,  
CABLE BUILDING, CHICAGO.

# Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT

132d St. and Alexandre Ave.

NEW YORK

## MORIZ ROSENTHAL

"THE WIZARD OF THE PIANO"

The instrument upon which a great pianist plays is, next to his art, the most vital consideration. It is the medium through which his personality reaches out and is made manifest to his hearers. It is analogous to the orator's voice, the artist's pigments. With a medium of expression imperfect in any degree, the most brilliant and poetic individuality is crippled to just that extent.



Rosenthal has unhesitatingly chosen the Weber piano as the perfect medium of expression for his perfect art. Its rich, sonorous tone voices the deep sentiment of the true artist; its vivid brilliancy responds to the utmost demands of the phenomenal technician; its remarkable singing quality and carrying power penetrate to the most remote corner of the largest auditorium.

AND THE

## WEBER PIANO

SEND FOR ART CATALOG

THE WEBER PIANO COMPANY

Aeolian Hall, 362 Fifth Avenue, Near 34th Street, New York

Agents in all principal cities. Addresses on request.

**WILLIAM H. SHERWOOD, the Great American Pianist**

SAYS OF THE

## Smith & Nixon Piano

"It has been my rare good fortune to become acquainted with the Smith & Nixon Pianos, which I have unhesitatingly arranged to use exclusively at the Sherwood Music School, Chicago, and at the Chautauqua Institution, Chautauqua, N. Y. 'The pianos used at Chautauqua, at my studio and cottage, and in the great concerts this year, have given the greatest satisfaction of any in my seventeen years' work at that place.'"

WILLIAM H. SHERWOOD.

## SMITH & NIXON PIANOS

are made in Concert Grands, Parlor Grands, Art Grands, Boudoir Grands and Upright Grands and **PLAYER PIANOS**. Catalog on Request.

**THE SMITH & NIXON PIANO CO., Cincinnati, Ohio**

# EVERETT PIANOS

## DR. OTTO NEITZEL

In His American Tour 1906-7 Will Use Only

## EVERETT PIANOS

EVERETT PIANO CO., Boston

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO





24 LUITPOLD STR.,  
BERLIN, W., December 29, 1906.

Bach's "Christmas Oratorio" is given every year by the Singakademie Choral Society, that being a time honored custom with which all concerned are well pleased. This year's performance was especially interesting to Americans, because the tenor and bass parts were sung by our countrymen—George Hamlin, the well known concert singer, and Putnam Griswold, the San Francisco basso, now of the Berlin Royal Opera. The work of these two was in every way highly satisfactory, both have had ample experience here in oratorio work, having sung repeatedly with the Philharmonic Chorus and other societies. The soprano on this occasion was not the equal of the two American artists, but the alto, Maria Philipp, was excellent. The singing of the chorus was good, although not up to the standard of Siegfried Ochs' Philharmonic. The orchestra, as always, was excellent. Georg Schumann conducted, with evident love for the work and with care and circumspection.

Fritz Kreisler's second concert occurred at Beethoven Hall on Thursday, when the eminent violinist played a program made up almost entirely of ancient works. Kreisler, like César Thomson, is a great admirer of the masterpieces of the old Italian and French classicists, and he plays them with rare sympathy and understanding. The Pugnani prelude and allegro in E minor was discovered by Kreisler in the library of an old Italian monastery; he introduced it to us a couple of years ago, and I was much interested in hearing it again. He played the prelude with broad, sweeping bowing and great energy of expression. Kreisler, in his long, quick bow strokes, gives a strong, energetic accent to each note at the frog and point, and this, combined with the equally thrilling vibrato of the left hand, lends to his playing remarkable virility. A Louis XIII chanson by Couperin proved to be a very charming composition and was redemanded. The artist also gave an exquisite rendering of Leclair's tambourin in C major, and he "sang" Schumann's sunny, golden romance in A major with great warmth and tenderness. A rondo in G by Mozart, which was new to me, was not typically Mozartian, although it proved to be quite an effective piece. Kreisler's other selections were Handel's A major sonata and Bach's A minor fugue for violin alone; a larghetto by Dvorák, and the B flat major, B minor, and A minor Paganini caprices. He gave a magnificent rendering of all three; the closing variation of the familiar twenty-fourth caprice in A minor is of Kreisler's own invention; it is played mostly with arpeggio bow in harmonics and is very effective. Kreisler's success was enormous and he was obliged to respond with three encores at the conclusion of the program. The artist will give a third concert on January 9.

During Christmas week concerts were at a low ebb, but the flood sets in again promptly with the New Year, and there will be attractions and counter-attractions galore. The old year will still bring several important events; for instance: this evening Traugott Ochs, conductor of the Bielefeld Orchestra, will give a concert here in the Singakademie with the Philharmonic Orchestra, at which the soloists will be Theodore Spiering, the eminent American violinist, and Vera Maurina, the Russian pianist. Spiering will play the Bruch G minor concerto, in which he has not been heard in public for many years, and the Joachim variations. Vera Maurina will perform Hugo Kaun's piano concerto, op. 50, which she has played with marked success in the Leipzig Gewandhaus, at Helsingfors and at other important music centers. Traugott Ochs will bring

out at this concert four absolute novelties for Berlin, to wit: "Pélleas et Melisande," a suite in five movements for orchestra by Jan Sibelius, the overture to the second act of his opera "Irrlicht," by Leo Fall; an overture by Edgar Istel and the first movement from Paul Ertel's "Harold" symphony.

Engelbert Humperdinck's latest composition, a choral work, entitled "Büchens Weinachts Traum" ("Bobby's Christmas Dream"), will be produced for the first time tomorrow at Circus Busch with the Philharmonic Orchestra, a chorus of 700, and prominent soloists, under the direction of the composer.

On January 3 Willy Burmeister will give a popular concert in the large Philharmonie Hall, when he will play the Grieg C minor sonata, Max Bruch's G minor concerto, short pieces by Bach, Mozart, Beethoven, Von Dittersdorf, and the Wieniawski "Faust" fantasy. A new pianist, a pupil of Ernst von Dohnanyi, Emerich Stefanai, will make his debut at the Singakademie, with the assistance of the Philharmonic Orchestra and his instructor on the same evening, and the Bohemian String Quartet will also appear, giving its third soirée at Beethoven Hall, with the assistance of Teresa Carreño. At Bechstein Hall J. Mitnitzky, a young Russian violinist, a pupil of the Klindworth-Scharwenka Conservatory, in the class of Issay Barmas, will make his debut.

Eugen d'Albert will give the first of his series of five piano recitals, in which he is to play, as the announcement informs us, "the masterworks of piano literature in their historical development," in the large hall of the Philharmonie on January 4, when he will be heard in six Beethoven sonatas. On the same evening Max Lewinger, the Dresden concertmaster, will give a concert with the Philharmonic Orchestra at the Singakademie.

On the 5th of January, Alfred Reisenauer, will give his third recital at Bechstein Hall, playing the Beethoven sonata, op. 110, Schumann's "Humoresque," a nocturne and rondo by John Field, and seven Chopin numbers. The same evening a piano recital will also be given by Bruno Hinze Reinhold, at the Singakademie. Yet another pianist, Gwendolyn Toms, the gifted young Welshwoman, assisted by the Philharmonic Orchestra, will concertize at Beethoven Hall, when she will be heard in Brahms B flat major, the Beethoven G major, and Chopin F minor concertos. At Mozart Hall, also on this same evening, the Russian Trio, consisting of Professor Michael Press, Joseph Press and Vera Maurina will give their first concert of the season.

The following day a big charity matinee concert will be given in the new large exposition hall of the Zoological Gardens, a hall with a seating capacity of 6,000. The Philharmonic Orchestra, under Fritz Steinbach, of Cologne; the Berlin Teachers' Singing Union, under Felix Schmidt, and Tilly Koenen, the Dutch alto, will take part. The program will comprise Brahms' glorious rhapsody for alto, male chorus and orchestra; compositions for male chorus by Humperdinck, Hegar, Von Weber, Kemper and Krause; also the "Meistersinger" overture and Beethoven's C minor symphony. In the evening, Donald Francis Tovey, a London pianist, will give the first of a series of three concerts at the Singakademie, when he will have the assistance of Joseph Joachim, Robert Hausmann and Fritz Fleming. Joan Manén, the Spanish violin vir-

tuoso, will give a popular concert at Beethoven Hall on the same evening. He will be assisted by Augusta Zuckerman, the charming young American pianist.

January 7 will bring several concerts of interest. Richard Burmeister will give the first of a series with the Philharmonic Orchestra. On this occasion he will be heard in a Liszt program, consisting of the "Pathetic" concerto in his own arrangement for piano and orchestra; "Benediction de Dieu," "Au bord d'un Source," "Pesther Carnival," the fifth rhapsody and the "Mephisto" waltz also in his own arrangement for piano and orchestra. This concert will take place at the Singakademie. On the same date, Emil Sauer will play his concerto with the Mozart Orchestra, at Mozart Hall, in a big extra symphony concert to be given under the direction of Max Fiedler, of Hamburg. Fiedler will also give the Beethoven C minor symphony, in which Steinbach will be heard the evening before.

Still another important concert to take place on the 7th is Alexander Sebal's first recital, at Beethoven Hall. Among other things, he will play, for the first time, Paul Ertel's concerto, for violin alone.

Feruccio Busoni's second orchestral concert of the series given for the purpose of bringing out "new and little known old works," will occur at Beethoven Hall, on the 11th. The program will contain, among other things, Busoni's "Lustspiel" overture; the adagio and scherzo from a symphony by Behr, and a tone picture for piano and orchestra, entitled "Paul and David," by one Wagenaar. A program of Jan Sibelius songs will be sung on the same evening by Ida Ekman, at Bechstein Hall. Works of the Finnish composer are well known and much liked here, but this is the first time that a recital devoted exclusively to his compositions will have been given. Bernhard Stavenhagen and Félix Berber will play the three Brahms sonatas, for violin and piano, on the same date at the Singakademie.

The concert direction Norbert Salter, of Strassbourg, has removed to Berlin and taken up its quarters at Dorotheen Strasse, 61. Berlin is already overrun with concert agencies, but Mr. Salter is an able and energetic young man, and for one of his caliber there is always room here. Most of the engagements of the singers for the German winter opera, in London, were arranged by Salter. This is an interesting undertaking, and has been made possible by a large guarantee fund which was subscribed for by prominent people in the British capital. As various contradictory notices concerning it have appeared in the press, I take this opportunity of giving the exact data, which has been furnished me by Mr. Salter. From January 14 to February 9, twenty-eight performances are to take place, including "Tambhäuser," "Lohengrin," "Flying Dutchman," "Walküre," "Tristan and Isolde," "Meistersinger," "Fidelio," "Freischütz," and Smetana's "Bartered Bride," all in the German language. The management will be in the hands of Ernest van Dyck; the chorus will number seventy members, and at certain performances it will be augmented by the London Choral Union. The orchestra will be the London Symphony, with eighty-five musicians, and the conductors are to be: Nikisch, Schalk (of Vienna), Reichwein (of Mannheim) and Ysaye. Among the singers engaged are Kraus and Naval, of the Berlin Royal Opera; Theodor Bertram, of Berlin; Mr. and Mrs. Felix von Kraus, of Leipzig; Feinhals and Bosetti, of Munich; Minnie Nast, of Dresden; Mme. Lefler Burckhardt, of Wiesbaden; Von Westhoven and Busart, of Carlsruhe; Hinkley, an American, of Hamburg; Aino Ackté and Felia Litvinne, of Paris, and others.

Alexander Heinemann's debut in Budapest recently was one of the most triumphant successes an artist ever had in that city. The public completely lost its head over his magnificent voice and warm, broad, artistic interpretations. The members of the press, too, were unanimous in their eulogies, and the manager who had engaged him paid him 400 kronen more than the amount agreed upon. He immediately made a contract with Heinemann for each season with the same society for a period of five years. The first appearance of the great baritone in Vienna was also a great success.

Mr. and Mrs. Leopold Godowsky gave a Christmas party for Mr. Godowsky's pupils on Wednesday, when an interesting array of promising talent and budding artists congregated. Godowsky has a number of remarkably gifted pupils, and some of them, notably Myrtle Elwyn, the beautiful young Chicago girl, have concertized extensively in Europe with great success. A very enjoyable evening of good cheer and good fellowship was spent.

Léon Sinigaglia's new string quartet has been played with exceptional success by the Bohemians in Leipzig, The Hague, Amsterdam and Rotterdam. It is to be played this season by the Gürzenich Quartet, of Cologne; the Wendling Quartet, of Stuttgart, and also by the Basle, Bologna and

Munich quartets. The gifted young Italian composer has also written a violin romance, which will probably be played in Berlin for the first time on January 4 by Max Lewinger, of Dresden. The same composer's "Danse Piemontaise" for orchestra has been played in Turin, Prague, Geneva, Lausanne, Montreaux, Basle and Utrecht, everywhere with brilliant success. There is a four hand arrangement of this work by Ernesto Consolo, and this will soon be published by Breitkopf & Härtel.

The gifted French pupil of Anton Hekking, Pierre Samazeuille, of Bordeaux, has been concertising in France and Spain, and has met everywhere with signal success. From Biarritz, Nancy, Tarbes and San Sebastian come enthusiastic reports upon the playing of the young artist. At present he is making a tour of Germany.

Edmond Monod, the young French pianist, who was for six years the chief assistant of Madame Stepanoff in Berlin and who has lately settled in Geneva, will give his first concert in that city on January 18. His book, "Harmony and Melody," is being translated into German.

ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

**SATURDAY, DECEMBER 22.**

Singakademie—Bach's "Christmas" oratorio.  
Royal Opera—"Mignon."  
Comic Opera—"Pariser Leben."  
West Side Opera—"Der Trompeter von Säckingen."  
Lortzing Opera—"Martha."

**SUNDAY, DECEMBER 23.**

Philharmonie—Philharmonie "Pop."  
Royal Opera—"Hansel und Gretel," "Die Puppenfee."  
Comic Opera—"Pariser Leben."  
West Side Opera—"Schützenlied."  
Lortzing Opera—"Fra Diavolo."

**TUESDAY, DECEMBER 25.**

Philharmonie—Philharmonie "Pop."  
Royal Opera—"The Magic Flute."  
Comic Opera—"Pariser Leben."  
West Side Opera—"Der Zigeunerbaron."  
Lortzing Opera—"Martha."

**WEDNESDAY, DECEMBER 26.**

Philharmonie—Philharmonie "Pop."  
Royal Opera—"Samson and Delilah."

Comic Opera—"Lakmé."  
West Side Opera—"Schmetterling."  
Lortzing Opera—"Daughter of the Regiment."

**THURSDAY, DECEMBER 27.**

Beethoven Hall—Fritz Kreisler, violin.  
Beethoven Hall—Mena Töpfer, piano.  
Singakademie—Ebba Hjérstedt, violin.  
Royal Opera—"The Black Domino."  
Comic Opera—"Pariser Leben."  
West Side Opera—"The Beggar Student."  
Lortzing Opera—"Zar und Zimmermann."

**FRIDAY, DECEMBER 28.**

Beethoven Hall—Ethel Leginska, piano, with Philharmonic Orchestra.  
Beethoven Hall—Fritz Becker, 'cello.  
Philharmonie—Lilli Lehmann, vocal.  
Singakademie—Jochim Quartet.  
Royal Opera—"Tannhäuser."  
Comic Opera—"Hoffmann's Erzählungen."  
Lortzing Opera—"Die Fledermaus."

**Sight Singing Classes.**

Eva B. Deming will open her mid-winter class in sight singing, ear training and choral music, Thursday, January 24, at 3 o'clock, at 405 Carnegie Hall.

This lesson will be open to visitors who are interested in the study of music and on this occasion Miss Deming will give a short talk on sight singing and ear training as the foundation of music education, and a number of advanced pupils will demonstrate the method. Miss Deming has made a deep study of this subject, both in this country and abroad, and her work is appreciated by the best musicians, many of whom send pupils to her for this training.

Among her pupils are many professional singers who find a thorough knowledge of sight singing and the harmonic structure of music as gained through her instruction of inestimable value in their professional work.

Miss Deming has a number of pupils from a distance who are preparing to teach, and each year there is a growing demand for thoroughly prepared teachers in this branch of music.

The class which will begin January 24 is especially for singers and students who feel the need of a thorough knowledge of sight singing.

The course of study covers all the difficulties of intonation (or interval singing), dictation, time, rhythm, theory, elementary harmony, sight singing from the staff notation in all major and minor keys, with the most difficult modulations, and ensemble singing.

The classes meet every Monday and Thursday afternoon, at 405 Carnegie Hall. Private pupils are received by Miss Deming at her residence studios, at the Walton, 104 West Seventieth street.

The season at the Rome Costanzi Theater was opened by a performance of Wagner's "Götterdämmerung." The novelties promised are Massenet's "Thais" and "La Figlia di Jorio," by Franchetti.

**MUSIC IN SYRACUSE.**

310 NIXON STREET,  
SYRACUSE, N. Y., January 10, 1907.

The program for the Morning Musical's recital Wednesday was arranged by Mrs. Charles Damon. Mrs. Frederick Honsinger played Brahms' "Rhapsodie No. 1" with a good, broad, singing tone and excellent style. Augusta Sauter followed on the program with three songs by William Charles Stickles, of this city. "It Was a Lover and His Lass," "The Hour of Shadows" and "Still wie die Nacht" afforded Miss Sauter good opportunities for delicate tone work and careful interpretations. The songs were well adapted to the singer's rich contralto voice, and she brought out the charm and delicacy of their structure admirably. William Alexander Snyder sang an aria from "Carmen" artistically. A delightful number was "The Dream River," by Edith Fortesque, sung by Mary Robbins. Miss Robbins has a beautiful mezzo-soprano voice of rich and vibrant timbre. Foote's romance for violin was played by Ethel Connell with technical skill and an abundance of temperament. That gem, Martini's "Piacere d'Amour," and "The Morning Hymn," of Henschel, were sung by one of the most talented young singers in this city, Birney Petigru. Mr. Petigru is gifted with a voice of exquisite beauty and a great deal of the real musical temperament. His singing is a delight. Mr. Snyder and Mr. Petigru closed the program with a spirited rendition of two duets, "No Furnace, No Fire," by E. Meyer-Helmund, and "Now Art Thou Mine Own," by Eugene Hildach. The accompanists for the singers were Mrs. Richard Grant Calthrop, William C. Stickles and Estelle Ga Nun.

William Charles Stickles, three of whose songs were sung Wednesday for the first time by Miss Sauter, is a senior student in the College of Fine Arts at Syracuse University. His teacher in composition is William Berwald, the well known composer. Besides the three songs mentioned, Mr. Stickles has set to music Kipling's "The Little Red Ribbon" and Eugene Field's "Cornish Lullaby." Other songs include "The Wind," for soprano; "My Love is Like a Red, Red Rose," dedicated to William Alexander Snyder, and "How It Happened." Among his piano compositions may be mentioned a suite for piano and "Valse Caprice." Although a very young man, Mr. Stickles shows a careful groundwork in the principles of composition. His works reveal talent and much originality and quaintness of conception. These qualities and a fund of clever ideas keep his compositions above the commonplace. Several local singers are planning to use some of Mr. Stickles' songs in recitals during the season.

FREDERICK V. BRUNS.

The Breslau Opera produced the opera, "Nemo," by Count Geza Zichy, for the first time in the German language, in the presence of the composer. The work, melodious, but in antique form, had a warm reception from a full house, with many recalls after each act.

**ARONSON**

Pianist and Instructor. For Eight Years the Only Assistant to  
**GODOWSKY**  
Mommson Str. 43, Berlin, W.

**KIRK TOWNS**  
BARITONE

Chief Assistant of GEORGE FERGUSON  
BERLIN, W. MÜNCHNER ST. 8

# ALBERTO JONÁS

will accept a limited number of  
advanced, talented pupils.  
Landshuter St. 23, BERLIN, W.



**LESCHETIZKY  
METHOD**

**Anna  
Hirzel**  
(LANGENHAN)

8 NORDENDSTRASSE  
MUNICH

**EDGAR  
STILLMAN-KELLEY**  
COMPOSER

STUDIO ADDRESS: Tauenzien St., 19A, Berlin, W.  
**GEORGE  
FERGUSON**  
BARITONE.

Vocal Instructor.  
KLEIST STRASSE 27, BERLIN W.

**MRS. Wilhelm Eylau**  
PIANO INSTRUCTION.

Martin Luther St. 66, Portal II BERLIN, W.

**Prof. Rudolf Schmalfeld,**  
**Mme. Margarethe Schmalfeld-Vahsel,**  
Kammersängerin

**VOCAL INSTRUCTION.**  
Lessons given in English, French and Italian,  
Wagner Singing.

Hellbronner Str. 3, BERLIN, W.

**ANTONIA MIELKE**

Former Dramatic Prima Donna of the Vienna Royal Opera  
and the New York Metropolitan

**PREPARES PUPILS FOR THE OPERATIC  
AND CONCERT STAGE**

Berlin, W. Landshuter St. 5

**PIANO SCHOOL FOR THE  
LESCHETIZKY METHOD  
AND SCHOOL OF INTERPRETATION.**

Pupils received in the house and practice supervised.  
In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music, Dresden.  
Apply Nurnbergerstr. 54, Pt. r. DRESDEN



**WM.  
A. BECKER**

The American pianist, William A. Becker, who is already well known here, concertised on the same evening in Beethoven Hall. Becker is a great technician, but, by reason of his "Vortrag," he also appears successfully as a thinking artist. The great applause which he received in pieces by Schumann and Chopin was fully justified.—W. Altmann in the National Zeitung, Berlin, November 27, 1906.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschalk, in the Vossische Zeitung, Berlin, November 23, 1906.

An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technic is thoroughly mastered.—Vienna Tageblatt, December 3, 1903. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

ADDRESS CARE **HERMANN WOLFF MUSICAL BUREAU**  
Berlin, W. Flottwell St. 1

IN EUROPE



## VIENNA.

VIENNA, Kochgasse 9, December 16, 1906.

The Music Friends' Society treated crowded houses to two magnificent performances of Beethoven's "Missa Solemnis," a public rehearsal on Saturday, and a concert on Sunday. The large Music Verein Hall was jammed. It is a charming old place. The boxes on the sides are open, and the balconies above them seem upheld by the numerous gilded caryatides. The frames of the balcony doors are high and dignified, the cornices are surmounted by reclining figures. Above the many doors Schumann and others lend grace with their busts. The decorations are in the old style, with many Cupids and much gilt and buff coloring. Whenever the music excites too much, I soothe myself by gazing at the vast, simple figures frescoed on the high ceilings. And the "Missa Solemnis" sounded well in the place. There is space enough for the most detonating climaxes.

Schalk was fortunate in having as soloists, Senius and Frau Drill-Orridge. Mrs. Drill-Orridge is an English woman and a comparatively new addition at the Opera. She enjoys popularity with her audiences, and on Sunday she sang exceptionally well.

Frederic Lamond gave another Beethoven recital. The students again in large numbers brought their books and made notes. The audiences have been numerous, as was not the case last season. If Lamond would only lighten his hands! They are heavy. But Vienna likes Lamond's conception of Beethoven. He considers him a great music god, and Lamond is his high priest. But it is just as the critic of the Freie Presse writes: "Lamond has a much better inner conception of the music than he can give voice to on the piano." This was the program: Fifteen variations and fugue, op. 35; rondo, op. 51; polonaise, op. 89; and the sonatas op. 110; op. 14, No. 2, and op. 27, No. 2.

After an absence of four years Marie Hall returned and concertized in Ehrbar Hall on Tuesday evening. The lapse of time had allowed the Viennese to forget her, and she was greeted by a small audience. But the enthusiasm fully equaled that of a larger gathering. If Miss Hall would come oftener she would, no doubt, meet crowded houses. The learned critics of the local papers testified in long paragraphs to their admiration of her virtuosity. She was assisted by Miss Louie Basche in the César Franck sonata. Besides the Bach "Chaconne" Miss Hall gave a magnificent performance of the Paganini D major concerto. Miss Basche also played a number of Chopin etudes, and Sauer a "Romane" and "Espanlaub."

The Conservatory people are having a Schumann celebration of their own. It began Wednesday evening with this program: Quartet, op. 47; three fantasies, op. 73; "Am Bodensee" for a mixed chorus; the toccata and the "Spanish" love songs. The next essay of Schumann music will be more ambitious. The head of the department of acting, the opera and acting classes, the Singverein, and the orchestra will combine under Von Perger to give a magnificent performance of the "Manfred." Von Perger has not been sparing the energy of his pupils and the performance will be interesting. From personal experience I know of the thoroughness and the high standards of Von Perger and the rest of the staff of the Conservatory. Some of the teachers are Emil Sauer, de Conne, Hugo Reinhold (in piano), Eifert (in voice), Karl Prill (violin), Robert Fuchs, Herman Graedner, and Thomas (composition), etc.

I missed hearing Alfred Reisenauer, who was the soloist of the Concert Verein Orchestra on the 12th. He played the E flat major Beethoven concerto and Loewe conducted. Report has it that Reisenauer was in good form and was received favorably. Loewe conducted also Hugo Wolf's "Italian Serenade," Haydn's second symphony, and Von Reznicek's Symphony No. 2. The programs of this society are always interesting. At their next concert they will give Strauss' "Also Sprach Zarathustra." Twelve symphony concerts are the schedule this season, and "Popular" concerts Sunday afternoons. The next popular concert will be devoted to Beethoven.

Although Schalk conducted the performance of "Tristan und Isolde," Wednesday evening, it was Gustav Mahler, the director of the Opera, who made the important departure in Wagneriana and cut from the score sixty to seventy lines of the second act. It was a bold move and one to be commended. The second act is too long and too trying for the singers. Mahler is a strict disciplinarian and certainly a consummate musician. His orchestra is one of the very best. Schmedes and Von Mildenburg sang the leading roles in "Tristan," but both showed fatigue early in the second act, and no doubt welcomed its shortening by Mahler.

A new production of "Der Barbier von Sevilla" will be introduced Christmas evening. Maikl and Selma Kurtz will lead in the cast.

Under the direction of Felix Mottl, of the Munich Opera, Max Reger will assist as pianist in the D major Bach concerto at the fifth Philharmonic. Reger's "Serenade" will be given its first Philharmonic performance. The

third work will be Beethoven's eight symphony (January 13).

Godowsky will appear here again in February. Hubermann, William Becker, Stavenhagen, Wilhelm Backhaus, Kubelik, Eisner, Jonas and Dohnanyi are a few of the virtuosi booked for in January. William Becker's coming, especially, is being eagerly awaited.

Rosenthal's sensational triumphs in America are being eagerly discussed here, where the great pianist is the pride of the town.

The full list of music this week was as follows:

## BOESENDORFER HALL.

Frederic Lamond, piano; Paul Schmedes, liederabend; Lola Testi, violin; Eduard Gärtner, voice; Ilona Durigo, lieder.

## EHRBAR HALL.

Marie Hall, violin.

## MUSIC VEREIN HALL.

Recital by Conservatory pupils; Orchestra Verein concert.

## AT THE ROYAL OPERA.

"Meistersinger von Nürnberg," "Carmen," "Cavalleria Rusticana," flauto solo; "Tristan und Isolde," Goetz's "Der Widerspenstigen Zähmung," "Mignon," "Das Rheingold."

I have received word by telephone, from Emil Sauer, that he leaves the Vienna Conservatory at the close of the present season, and that he will then resume residence in Dresden. The newspapers in August published Sauer's decision along with the announcement of the resignation of Director von Perger. Pupils of Sauer corroborated the statements of the papers. Sauer's going is universally regretted by press and public. Many still hope for a change in his plans, and that he will remain in Vienna.

M. MARVIN GRODZINSKY.

## Hartmann in Los Angeles.

The following was Arthur Hartmann's program at his Los Angeles recital, which took place on January 11:

Concerto, D minor, No. 4.....	Vieuxtemps
Nania .....	Sgambati
Murmur du vent .....	Sauer
Chaconne for Violin alone.....	Bach
Indian Legende .....	Arthur Hartmann.
Rhapsodie, Eljan .....	Arthur Hartmann.
Marche Militaire .....	Schubert-Taussig
To a Wild Rose .....	MacDowell-Hartmann
Airs Russes .....	Wieniawski



# ARTHUR HARTMANN

"Wieniawski redivivus."—Wilson G. Smith, Cleveland Press.  
"A facility that is virtually unlimited."—W. L. Hubbard, Chicago Tribune.

"Triumph for Hartmann."—Philadelphia Ledger.  
"The greatest living Bach player."—Carl Busch, Kansas City Star.

Management: HAENSEL & JONES

ADOLPHE BORSCHKE, WISSNER PIANO  
PIANIST USED

542 Fifth Avenue, New York

Studio: 136 FIFTH AVENUE, NEW YORK CITY.  
Sixth Season in New York

## METHOD OF

## MANUEL GARCIA

From Production to Interpretation Taught  
by His Pupil

## HERMANN KLEIN

PRIVATE LESSONS DAILY

Classes of Grouped Voices (Special Terms)  
Twice Weekly

Studio: 154 West 77th Street

NEW YORK

## WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR

Conductor of Millbrook (N. Y.) Choral Society, and Flushing  
(N. Y.) Choral Society.

Address: 72 Lawrence St., Flushing, N. Y. City



## FRANCIS MACMILLEN

VIOLINIST

NOW ON FIRST AMERICAN TOUR

New York Debut December 7, at Carnegie Hall,  
with MR. WALTER DAMROSCH and the New York  
Symphony Orchestra, a Sensational Success

## THE NEW YORK WORLD, DECEMBER 8

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall, when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini concerto in D major was so amazingly shown, place him at once in the front ranks.

Direction: LOUDON CHARLTON  
NEW YORK

# **PITTSBURG'S ORCHESTRA AND TORONTO'S CHORUS IN NEW YORK.**

At the second of the two concerts that the Pittsburgh Orchestra, under the direction of Emil Paur, and the Mendelssohn Choir, of Toronto, under the direction of A. S. Vogt, are to give jointly in Carnegie Music Hall, on the evenings of February 12 and 13, the orchestra will play a set of variations of interesting history. One of the last tasks that Schumann set for himself and that he was unable to carry out was a set of piano variations on an original theme. Brahms completed the work. Years after, Emil Paur, a rising young conductor, asked Brahms to orchestrate the variations. In return, Brahms suggested that Mr. Paur undertake the work. Mr. Paur had been particularly impressed with the intrinsic beauty of the variations and their adaptability to orchestra performance, but he put off the matter of providing an instrumentation until last summer, at his home in Charlottenburg, Berlin, when he took up the work and completed it. The variations were successfully produced at a Pittsburgh Orchestra concert recently. Included in the New York concert's program with the variations is the Liszt-Busoni "Spanish" rhapsody for piano and orchestra, in which Mr. Paur will appear as pianist for the first time in this city. At the first of the two concerts, the orchestra, the Mendelssohn Choir of 220 voices and a solo quartet composed of Mrs. Rider-Kelsey, Miss Spencer, Mr. Hamlin and Mr. Witherspoon, under Mr. Paur's direction, will produce Beethoven's "Ninth" symphony. Seats for these concerts may now be had at the office of the Musical Art Society, at Luckhardt & Belder's, 10 East Seventeenth street, and at the box office of Carnegie Hall.

## **Madame Nordica's Concert.**

Lillian Nordica, looking as young and radiant as she did fifteen years ago, appeared in Carnegie Hall, Tuesday night, to sing at the only concert she will give in New York this season. The prima donna was in splendid voice, and she sang in front of a majestic background formed of

100 players of the New York Philharmonic Society, conducted by Wassily Safonoff. Charles Anthony, an excellent pianist, added solo numbers to the elaborate program, which



CORINNE RIDER-KELSEY,  
Who will be soprano soloist in the New York concert of the Mendelssohn Choir of Toronto.

opened with a superb orchestral performance of the overture to Bizet's "Patrie." Mr. Anthony played the first movement of the Tchaikowsky concerto in B flat minor

and Liszt's "Hungarian" fantasy, assisted by the orchestra. There was another orchestral number, the Tchaikowsky "Romeo and Juliet" fantasia, in which Mr. Safonoff revealed his magnetism and skill in getting varicolored tonal effects. Madame Nordica received ovation after ovation and many costly floral tributes. She was first heard in the Beethoven scene and aria, "Ah, Perfido," with the orchestra. This has long been one of Madame Nordica's best concert numbers, and no American born singer ever sang it more brilliantly and thrillingly. Accompanied at the piano by E. Romayne Simmons, Madame Nordica gave four songs—"Now Sleeps the Petal," by Quilter; "Meine Liebe Ist Grün," by Brahms; "Titania's Cradle," by Lehmann, and "Song of Solomon," by Cornelius. In the singing of these lieder Madame Nordica demonstrated that she is one of the prime donne who can enunciate the English and German texts clearly. There are vocalists of high rank who concern themselves too much about producing a sensuous tone, while showing little regard for the words that the audiences are trying to understand. But Madame Nordica does not belong to this superficial type of singers. The artistic climax of the concert was reached in the scene from the "Götterdämmerung," in which the vibrant soprano tones rose above the orchestra, as they had often done before when the singer was the Brünnhilde in the performance of Wagner's music drama at the Metropolitan. As encores for the evening, Madame Nordica sang a song by William G. Hammond, of Brooklyn, "Im Wonder Schoenen Monat Mai"; "Im Kahn," by Grieg, and the Elizabeth aria from Erkel's Hungarian opera, "Hunyadi Laslos."

Madame Nordica is to sing at concerts in other parts of the United States, and then join the San Carlo Grand Opera Company, now filling an engagement in New Orleans.

## **Choral Union to Give "The Creation."**

The People's Choral Union will give "The Creation" at the Hippodrome on Sunday evening, February 17. There will be a chorus of 850 voices and an orchestra of sixty men. The soloists will be announced later.

**JULIAN**  
**WALKER**

**BASSO**  
150 West 94th St.  
Under the Exclusive Management of  
**HAENSEL & JONES, 542 Fifth Ave.**  
NEW YORK CITY

**MME. BIRDICE BLYE**  
**PIANIST**  
Address 5328 Washington Avenue, Chicago

**LEANDRO CAMPANARI**  
In America Season 1906-1907

He gave a recital of violin music, playing an interesting and varied list of pieces with fine technical skill and finer musicianship.—*New York Tribune*.  
He plays with repose and dignity of style and with a beautiful tone, for which he and the remarkably fine instrument he used gained equal credit.—*New York Times*.

Telephone: 6985 Gramercy

Direction: **GEORGE M. ROBINSON**, One Madison Avenue, New York

**ELEANOR EVEREST FREER**

**New Compositions**  
Pronounced by authorities as being the very best recent contributions to modern musical literature.  
**WM. A. KAUF MUSIC CO., Milwaukee, Wis.**

**EMMA SHOWERS**  
**PIANISTE**

The Hungarian Rhapsody was splendidly interpreted and was given with an ease that denoted the artist to be a skilful technician.—*Minneapolis Tribune*.

A gifted pianist is Miss Showers, manifestly at the outset of what promises to be a successful career.—*Waterbury Republican*.

R. E. JOHNSTON, Manager,

St. James Building, Broadway and 26th Street, New York City

**CLAUDE CUNNINGHAM**

**JOHN BRAUN** **TENOR**

**HOTEL LATHAM**  
28th Street and Fifth Avenue, New York  
300 Rooms, each with bath, \$2.00 per day and up. Beautiful Dining Rooms. One block from Broadway, one door from Fifth Ave. Most accessible location in the city. In the heart of New York, with quiet and attractive surroundings.  
**H. F. RITCHEY, Manager**



**Hotel Victoria**  
**NEW YORK**  
BROADWAY, 5th AVE., 27th ST.  
In the centre of the shopping district. Absolutely fire-proof.  
A modern, first-class hotel; complete in all its appointments: furnishings and decorations, entirely new throughout. Accommodation for 500 guests. 300 rooms. Rates \$2.00 up. With bath, \$2.50 up. Hot and cold water and telephone in every room, cuisine unequalled.  
**GEO. W. SWEENEY, Prop.**

**BARITONE**  
RECITAL, CONCERT and ORATORIO  
Personal Address: 503 West 121st Street  
Phone: 5010 Morningside  
Sole Direction: **HAENSEL & JONES, 542 5th Ave., City**

## **MANAGEMENT**

**HENRY WOLFSOHN**  
131 East 17th Street  
NEW YORK



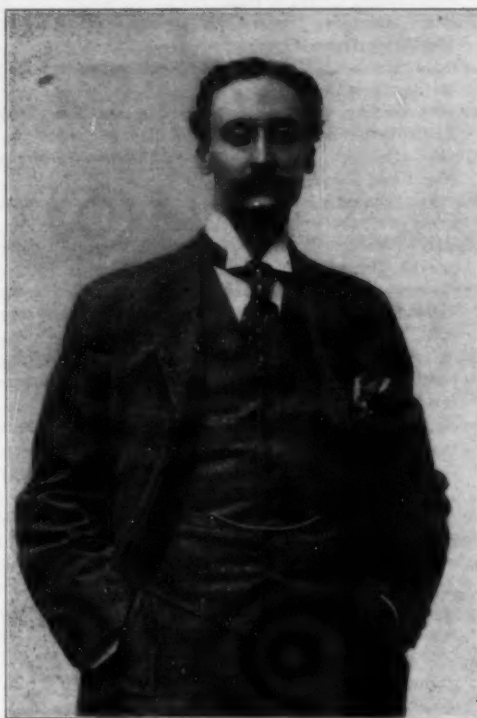
**WITHERSPOON'S NEW YORK RECITAL.**

Once a year Herbert Witherspoon, the basso, delights his New York admirers by giving a recital. This annual event took place at Mendelssohn Hall Thursday afternoon of last week, and was in all things a brilliant success. From the first Mr. Witherspoon has been a singer of uncommon intelligence and innate refinement, but during the last year or two he has developed qualities that are higher even than those with which nature endowed him. Formerly his singing appealed only to the intellect, but the awakening has come, and today he touches the heart as well as satisfying the brain. The program which Mr. Witherspoon gave was another reason for congratulation. The singer himself seemed to fit into every mood that each number called for. There were some new songs on the list and some of the old ones had the charm of novelty, because they have rarely, if ever, been heard before in New York. The order of the program follows:

Amor Traditore .....	Bach
Cantata for Bass Voice.	
Der Doppelgänger .....	Schubert
An Schwager Kronos .....	Schubert
Nelken .....	Felix Weingartner
Friede .....	Max Reger
Fuge .....	Christian Sinding
L'oiseau s'envole, from Paul et Virginie .....	Victor Massé
Si tu le veux .....	Ch. Koechlin
Le Gascon .....	Georges Bizet
How's My Boy? .....	Sidney Homer
Why So Pale? .....	Frank van der Stucken
With Rue My Heart is Laden .....	Gena B'-anscombe
The Truthful Lover .....	Rupert Hughes
Meet Me By Moonlight Alone .....	J. A. Wade
The Auld Fisher .....	Old Scotch
Black Sheela of the Silver Eye, Old Irish .....	Arr. Hamilton Harty

Mr. Witherspoon placed his audience under obligations for singing the impassioned cantata by Johann Sebastian Bach. The singer was fully equal to the dramatic vehemence required to set forth the despair of the soul deceived in a love affair. This setting by Bach is to Italian text, and the words translated into English prose by Mr. Witherspoon were published in the program books. One of the finest illustrations of sustained singing ever heard in Mendelssohn Hall occurred while Mr. Witherspoon was singing "Der Doppelgänger," by Schubert. The other Schubert song and that interesting trio of lieder by Weingartner, Reger and Sinding were beautifully interpreted. Mr. Witherspoon's German is polished and correct. In the French songs the basso displayed elegance in expressing

the language and in imparting the real Gallic atmosphere. The songs by American composers showed that some of our native song writers are departing from the old fashioned style which somehow is believed to be the heritage of Americans and English who write music. These songs will make a better impression after a second and third



HERBERT WITHERSPOON,  
Who will be in the quartet of soloists in the New York concert of the Mendelssohn Choir of Toronto.

hearing, for none of them are written after conventional models. In singing the old melodies Mr. Witherspoon completely captivated his audience. He was compelled to repeat "Meet Me by Moonlight Alone" and the old Done-

gal air, "Black Sheela of the Silver Eye." Koechlin's "Si tu veux" was also redemanded. Mr. Witherspoon was especially fortunate in the accompanist, Arthur Rosenstein, a young pianist, who seems gifted in the essentials that provide artistic support to high grade singing.

**Bookings for Leopold Wolfsohn's Pupil.**

Edith Milligan, the young pupil of Leopold Wolfsohn, began a month of unusual activity by playing on January 7, at a special concert in Terrace Garden. On January 10, Miss Milligan assisted at the concert by Madame Meysenheim, at the Waldorf-Astoria. Friday of this week, Miss Milligan will play for the Daughters of the Revolution, in Brooklyn, and her program for this occasion will be devoted to works by American composers. During February, Miss Milligan will give two recitals, one in Memorial Hall, Brooklyn, on February 15, and another in Mendelssohn Hall, Manhattan, on a date to be announced later. Miss Milligan has a big repertoire, and with the encouragement of her teacher, is constantly adding to her programs new and unfamiliar compositions.

**Melba's Son Here.**

Melba's son, George Nesbit Armstrong, and his bride arrived in America on Friday, aboard the Carmania. They went immediately to the apartments reserved for them in the Barcelona, where Melba is living, to remain as her guests for an indefinite time. Melba's daughter-in-law is a beautiful young woman, with a considerable fortune in her own right. Part of her heritage will be the famous Tufon collection of pictures, which includes some of the most noted engravings of Gainsborough, Romney, Raeburn, Reynolds. Young Mrs. Armstrong's grandfather was groom to the bed chamber to the late Queen Victoria.

**New York Symphony Program.**

The Mozart symphony, in G minor, is one of the works chosen for performance at the sixth set of concerts of the New York Symphony Orchestra, at Carnegie Hall, on Saturday evening and Sunday afternoon. (January 19 and 20). The soloist will be Leo Schulz, 'cellist. Other numbers on Mr. Damrosch's program are Debussy's charming prelude, "L'Après-midi d'un Faun," his nocturne, "Fêtes," and the overture, "Benvenuto Cellini," by Berlioz. Mr. Schulz will play Lindner's concerto for 'cello.

**TRANSCONTINENTAL TOUR****SEASON 1906-7****Direction: HENRY WOLFSOHN**131 East 17th Street  
NEW YORK

Moritz  
**Rosenthal**

THE  
MUSICAL  
SENSATION  
OF THE SEASON

JANUARY: Middle West

FEB.—MAR.: California and Northwest

APRIL: Middle West and East

WEBER PIANO USED

## FUTURE MUSICAL EVENTS IN NEW YORK

Every evening and Wednesday and Saturday matinees, until further notice, "The Student King," Garden Theater.

Thursday morning, January 17, musicale of the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, January 17, concert by the Russian Symphony Society, Carnegie Hall.

Friday evening, January 18, grand opera, Manhattan Opera House.

Friday evening, January 18, grand opera, Metropolitan Opera House.

Saturday afternoon, January 19, Young People's Symphony concert, Carnegie Hall.

Saturday afternoon, January 19, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 19, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 19, concert by the New York Symphony Society, Carnegie Hall.

Saturday evening, January 19, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 19, grand opera (popular prices), Metropolitan Opera House.

Sunday afternoon, January 20, matinee by the New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 20, operatic concert, Manhattan Opera House.

Sunday evening, January 20, operatic concert, Metropolitan Opera House.

Monday evening, January 21, grand opera, Manhattan Opera House.

Monday evening, January 21, grand opera, Metropolitan Opera House.

Wednesday evening, January 23, concert by the Scottish Society of New York, Mendelssohn Hall.

Wednesday evening, January 23, grand opera, Manhattan Opera House.

Wednesday evening, January 23, grand opera, Metropolitan Opera House.

Thursday evening, January 24, concert by the St. Cecilia Society, Mendelssohn Hall.

Thursday evening, January 24, concert by the Marum Quartet, Cooper Union Hall.

Thursday evening, January 24, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Friday afternoon, January 25, public rehearsal by the New York Philharmonic Society, Carnegie Hall.

Friday evening, January 25, grand opera, Manhattan Opera House.

Friday evening, January 25, grand opera, Metropolitan Opera House.

Saturday afternoon, January 26, recital by Fannie Bloomfield-Zeisler, Carnegie Hall.

Saturday afternoon, January 26, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 26, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 26, concert by the New York Philharmonic Society, Carnegie Hall.

Saturday afternoon, January 26, concert by the University Glee Club, Carnegie Lyceum.

Saturday evening, January 26, grand opera, (popular prices), Manhattan Opera House.

Saturday evening, January 26, grand opera, (popular prices), Metropolitan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Manhattan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Metropolitan Opera House.

Tuesday evening, January 29, Edwin Grasse's second violin recital, Mendelssohn Hall.

Thursday evening, January 31, concert by the People's Symphony Society, Cooper Union Hall.

Friday evening, February 1, concert by the People's Symphony Society, Carnegie Hall.

Saturday evening, February 2, concert by the New York Symphony Society.

Sunday afternoon, February 3, matinee by the New York Symphony Society.

Tuesday evening, February 5, second Musurgia concert, Carnegie Hall.

Tuesday evening, February 5, Kneisel Quartet concert, Mendelssohn Hall.

Thursday morning, February 7, Haarlem Philharmonic musicale, Waldorf-Astoria.

Thursday evening, February 7, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, February 8, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, February 9, Symphony concert for young people, Carnegie Hall.

Saturday evening, February 9, concert by the New York Philharmonic, Carnegie Hall.

Tuesday evening, February 12, special concert by the Pittsburgh Orchestra, and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Tuesday evening, February 12, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, February 13, second special concert by the Pittsburgh Orchestra and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Thursday morning, February 14, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, February 14, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening, February 14, concert devoted to the performance of old music, Mendelssohn Hall.

Sunday evening, February 17, "The Creation," to be given by the People's Choral Union, Hippodrome.

Thursday evening, February 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, February 21, concert by the Marum Quartet, Cooper Union Hall.

Friday evening, February 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, February 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

## Russell Makes a Record With "La Boheme."

In view of the contention over "La Boheme," with a recent court decision in favor of Mr. Hammerstein, and the composer himself about to appear in this country, it is interesting to note that the Puccini opera has already been produced five times this season by Henry Russell. It has proved in New Orleans to be one of the most popular operas in the San Carlo repertory.

The last performance, given on Sunday afternoon (a great opera day in the old French city), drew the largest matinee audience that has ever been recorded in the historic French Opera House, even though prices were advanced 50 per cent. Mr. Russell presented an all-star cast, including Constantino, Nielsen, Fornari and Dereyne. The "Standing Room Only" sign greeted late comers.

The oratorio, "The Baptist," by Giocondo Fino, had a friendly reception at its first production at the Vittorio Emmanuele Theater, in Turin. At the same theater, the young composer, Leopold Canzone, had a warm success with his two act opera, "Valda."

## The Master School of Vocal Music

MADAME AURELIA JAEGER Directress, assisted by very distinguished faculty for Vocal Instruction, Theory, Languages History, etc. MADAME SEMBRICH and DAVID BISPHAM on visiting jury. Regular Course. Special Course. Term began October 11th.

108 MONTAGUE ST., BROOKLYN, NEW YORK CITY

## SOUSA



SOUSA AND HIS BAND

ASTOR COURT, 10-20 West 34th Street NEW YORK

JOHN PHILIP SOUSA CONDUCTOR

Telephone 9046 34th Street Cable Address, Sousaband



ELDREDGE & MEAKIN ANNOUNCE TRANS-CONTINENTAL TOUR

JUNE REED

CONCERT CO.

ADDRESS: Suite 235-236, 1402 Broadway NEW YORK CITY



ALFRED PENNINGTON

Piano Lecture Recitals Pianoforte Instruction

CONSERVATORY OF MUSIC

804 Linden Street, Scranton, Pa.

DR. N. J. ELSSENHEIMER  
PIANIST. COMPOSER. CONDUCTOR.

Address all correspondence care Music Auditorium Building. Cosmopolitan School of CHICAGO, ILL.

## MAUD POWELL

SOLOIST

With New York Philharmonic, Hartford Philharmonic, January 8. New Haven Symphony, January 13. Theodore Thomas Orchestra, Chicago, January 25-26. St. Paul Orchestra, January 29. Cincinnati Orchestra, February 5-9, etc., etc.

Address

STEINWAY HALL

OR

J. E. FRANCKE  
1402 BROADWAY  
NEW YORK



"Magnificent! You have style, and the passages in octaves which you have added are most effective."—Saint Saens B minor concerto.

C. Saint-Saens

## ROLLIE BORDEN-LOW SOPRANO

Management: ANDERSON MUSICAL BUREAU, 7 West 42d Street

## RUBBY SHOTWELL-PIPER Dramatic Soprano

Direction  
LOUDON CHARLTON  
Carnegie Hall, New York

## VAN YORK

Telephone, 8701-58th Street

STUDIO: 434 Fifth Avenue, Corner 39th Street

MR.—TENOR and MRS.—SOPRANO  
Under Management of  
ARTHUR F. GOODRICH  
2 West 39th Street.

## CHARLOTTE MACONDA

Management: R. E. JOHNSTON

SOLOIST, CHICAGO ORCHESTRA TOUR

ST. JAMES BUILDING, NEW YORK

## MISS MARIE NICHOLS

THIRD AMERICAN TOUR  
ENTIRE SEASON, 1906-7

Direction: LOUDON CHARLTON  
CARNegie HALL, NEW YORK



**JAN VAN OORDT, VIOLIN VIRTUOSO.**

A violinist who has won recognition on two continents, both as soloist and instructor, is the young Dutchman, Jan van Oordt. His great natural musical gifts have been developed and matured by long and thorough training. He is a native of The Hague, where he attended the "Conservatoire Royale de Musique," from which he graduated at the age of sixteen, carrying off the gold medal with special distinction, the highest honors that the institution can confer. He then studied five years as a private pupil under César Thomson, and to the great Belgian master he owes his impeccable technic, pure tone, and chaste style of playing. In the fall of 1897, Van Oordt went to America, and settled in Chicago, where he remained for some eight years. During this time he taught very successfully, and also made a tour of one hundred concerts as concertmeister and soloist with the Chicago Symphony Orchestra. A year and a half ago he returned to Europe and accepted a post as assistant to César Thomson, at the Brussels Conservatory. During Thomson's concert tours he teaches his class at the conservatory as well as his own. He also has a large number of private pupils. In spite of his manifold duties as instructor, the young virtuoso has found time for concertizing, and has appeared in such great centers as Berlin, London, and other cities with unusual success. Van Oordt's repertory is very extensive and comprehensive.

Mr. Van Oordt is a legitimate and healthy musician of sound discernment. Judged as a concert performer he takes a high place, possessing, as he does, a perfect mastery of violin technic in its minutest detail. His left hand execution is facile, certain and brilliant, while his bowing is remarkable. Many of his qualities are reminiscent of César Thomson, and he is, indeed, the most distinguished of that great master's neophytes. Throughout the work of Mr. Van Oordt peeps forth the keenly artistic and musical taste of the true student, of one who, heedless of the applause of the multitudes, has ever before him as a watchword, "Excelsior."

Appended are excerpts from his European and American criticisms:

The artist set down two famous concertos for himself, namely, that of Bach in E major, and that of Beethoven—the master's solitary example. In the first named, Mr. Van Oordt was at some disadvantage by lack of adequate rehearsal and complete agreement between soloist and orchestra. He played the concerto, however, in the spirit which the composer had breathed into it, and with such command of technical resource that the audience twice recalled him to receive applause. Beethoven's concerto was not hampered by the drawbacks just mentioned. In this case the violinist asserted the powers that go to make mastery, and his performance was a marked success.—London Daily Telegraph, June 23, 1906.

That Mr. Van Oordt is a serious minded artist was shown by the fact that he elected to be heard in concertos by Bach and Beethoven. In the first of these works he was but indifferently accompanied by a small orchestra, and was not able to display his talent to the best advantage. On the other hand he performed the first movement of the Beethoven concerto remarkably well, with breadth and dignity, and showed in the elaborate cadenza that he possesses a fine technic.—Morning Post, June 23, 1906.

Herr Van Oordt is certainly a violinist of good ability, and uses his instrument with excellent taste and skill. \* \* \* In Beethoven's concerto in D major, the concert giver was at his best. He also gave in effective style, soli by Sarasate and Ernst.—The Standard, June 23, 1906.

Mr. Van Oordt by no means secured the audience he deserved, for he played really quite well, although at the outset he seemed to suffer from some slight depression in having to play to so many empty seats. In the violin part of Bach's concerto in E major, for violin and orchestra, he seemed to find some difficulty in throwing his whole soul into the work at first; later on he put a brave front on the matter, and played with a sort of old world distinction, which Bach above all composers seems to require. In Beethoven's concerto, for violin and orchestra, he was interesting.—Pall Mall Gazette, June 23, 1906.

His rendering of the Beethoven concerto, Sarasate's "Andalusian Romance" and Ernst's "Hungarian Airs" showed that he is a violinist to be reckoned with.—The Sunday Times, June 24, 1906.

Two concertos were in his program, that of Bach in E major, and Beethoven's one example. The second movement had a very tender interpretation at the hands of Herr Van Oordt; the final movement with its tripping movement was much appreciated by the audience, who twice recalled the artist to the platform. \* \* \* The rondo finale was charmingly treated, and played with masterly resource.—Musical News, July 7, 1906.

Both in the opening allegro and in the rondo he introduced long and difficult cadenzas, which he rendered with a good deal of skill, and his cantabile playing in the slow movement was marked with expression.—The Stage, June 28, 1906.

Herr Jan van Oordt, an accomplished Dutch violinist, who has already appeared in the metropolis, gave a concert in Queen's Hall last week. \* \* \* He played the solo part in Bach's concerto in E, and Beethoven's violin concerto with taste and technical facility.—The Queen, June 30, 1906.

He displayed a big technical facility which rose to summits of astounding surety, when he played rapid passages up and down. \* \* \* His playing reminds one very much of César Thomson, and it met with an exceedingly warm reception from the audience which was composed largely of musical connoisseurs.—Dr. Paul Ertel, Berlin Lokal Anzeiger, December 21, 1905.

Van Oordt has a splendid technic and a beautiful cantilena. He draws both soft and brilliant tones from his instrument.—Deutsche Reichsanzeiger, December 22, 1905.

Van Oordt is a violinist of fine qualities. His good taste was shown in his magnificent performance of the Sinding legends.—Berlin Vossische Zeitung, December 23, 1905.

His virtuosity called forth prolonged applause.—Berlin Volkszeitung, December 24, 1905.

Prof. Van Oordt, of Brussels, made a fine name for himself, especially through his grand passage technic.—Berlin Die Wahrheit, December 23, 1905.

Van Oordt's tone is as soft as velvet, broad, strong, of great feeling and unflinching purity; his technic astounding, perplexing. \* \* \* The public at once recognized the young professor to be a master, and showed their recognition through enthusiastic applause.—Amsterdam Telegraaf.

His performance was superb, and he played with a rare distinction of style the concerto in B minor of Saint-Saëns, then a romance of Svendsen, tarantelle of Wieniawski, and theme and variations of Paganini—pieces containing the most complex difficulties, and which he executed with plenty of facility. The audience applauded the young artist most heartily, whose execution in every respect was indeed remarkable.—Huy Gazette.

The young violin virtuoso possesses an extraordinary technic, the tone oftentimes sounding beautiful, but in the renditions he showed himself plainly a child of the Belgian school, which differs greatly from the German—so that it sometimes affected the audience strangely. The pieces played—the difficult concerto of Paganini and Paganini's of Handel-Thomson—exact great requirements from the artist.—Cologne Weekly Journal.

Mr. Van Oordt, fragile of build, with a refined, rather strong face, is quiet of manner, modest appearing and seemingly wrapped up in his art. He was greeted with great enthusiasm and recalled five times after the Brahms concerto. His talent is undeniably great. There is earnestness and sincerity in his work, extremely gratifying, and a musical sympathy as well.—Chicago Tribune.

That he possesses artistic temperament and a fine talent cannot be questioned. In the ornamental and cadenza work of the allegro, he achieved his most pleasing effects, emitting many delightful tones, full of those warm singing qualities that are the despair of ordinary violinists.—Chicago Times Herald.

Mr. Van Oordt displayed considerable technical ability and evidently has a future.—New York Commercial Advertiser.

Jan van Oordt, the young Dutch violinist, played the Vieuxtemps concerto with good technical skill and much appreciation. He has shown himself a valuable member of the invading army of foreign musicians.—Mail and Express.

Van Oordt has a vast amount of temperament which, coupled with his virtuosity, made his performance notable. His tones are round and full and the two solos which he played last evening were among the most enjoyable numbers on the program.—Denver, Col., Republican.

Mr. Van Oordt is a violinist of real eminence. He has a wonderful tone and plays with poetry and fire. As an encore he gave the tremendously difficult "Gipsy Airs," by Sarasate. These he played with so much fluency that their difficulties were not apparent to the audience.—Lincoln, Neb., Journal.

The Beethoven and Wieniawski concertos were given with most delicious sweetness of tone and a remarkable display of technic.



AMERICAN TOUR 1906-7

UNDER DIRECTION HENRY A. GRAY  
187 COMMERCIAL BUILDING  
PHILADELPHIA, PA.

## ISABEL HAUSER CONCERT PIANIST

Now Booking  
SEASON 1906-7

Address: THE ANSONIA  
New York

## CREATORE AND HIS BAND

MME. BARILI, Soprano Soloist

HOWARD PEW, Manager

121 West Forty-second Street

NEW YORK

SOME CHOICE FESTIVAL DATES STILL AVAILABLE IN FEBRUARY  
AND MARCH, BETWEEN NEW YORK AND OMAHA

"Every day that Creatore stays with us we appreciate as so much added to our musical life. We wish a band such as he breathes passion into at every concert would establish itself in Boston.—Boston Transcript, May 1, 1906.

## "PAGANINI SYSTEM OF VIOLIN INSTRUCTION"

THE WONDERFUL METHOD THAT RAPIDLY AND THOROUGHLY DEVELOPS THE STUDENT.  
MENTAL COMMAND OVER THE LEFT HAND AND TECHNICAL INDEPENDENCE ASSURED.

Price \$2.00. Delivery prepaid. For sale by all dealers.

ROBERT E. WALKER, Author and Publisher,

129 Main Street, Paterson, N. J.

CONCERT TOUR 1906-1907

## SEVERIN O. FRANK

THE EMINENT GERMAN PIANIST

For Dates and Terms,  
Address

Room 311  
Whitfield Building  
E. E. PITTSBURG, PA.

## MME. JEANNE JOMELLI

Operatic Soprano

DIRECTION

HENRY WOLFSOHN

131 East 17th Street, New York

One wonders from what source he derives his nervous energy. His work brought a storm of enthusiasm.—Portland, Ore., Oregonian.

Mr. Van Oordt's technic is beautiful—his tone full and sure. \* \* \* His pizzicati, crisp, even and round, delighted the audience, whose appreciation of this popular artist was marked and generous. Jan van Oordt, who introduced himself with the second concerto of Wieniawski, is a fluent, capable violinist, with excellent and sufficient technic and a graceful style.—San Francisco, Cal., Post.

Mr. Van Oordt's violin solo by Wieniawski was something akin to the marvelous. His execution is a delicate blending of power, passion, pathos and tenderness, inimitable, and the delighted audience were loth to permit him to retire even after he had given them as an encore a charming little aria, which tended to strengthen his reputation as one of America's great violinists.—Houston, Tex., Herald.

Jan van Oordt played the Bruch concerto with a facile and sure technic. His tone is pure and brilliant, and he has the soul of a musician, for his playing is practically and emotionally beautiful. Herr van Oordt was obliged to contribute two encore numbers.—Los Angeles, Cal., Times.

Mr. Van Oordt performed the allegro from the Brahms concerto in D with much brilliancy and considerable power. He also played the Ries romance in B, the Wieniawski polonaise in D, and the Paganini Streghe fantasia, in which the finished artist elicited the warmest demonstrations of approval from the audience.—Milwaukee, Wis., Sentinel.

#### Manhattan Opera Repertory.

Wednesday evening (tonight), January 16—Farewell performance of Maurice Renaud, and last time of Mozart's "Don Giovanni," in Italian, with Russ, Donalda and Gilbert, and Bonci, Renaud, Gilbert, Brag and Mugnoz. Conductor, Campanini.

Friday evening, January 18—Meyerbeer's opera, "Les Huguenots," in Italian, with Russ, Pinkert, De Cisneros, Severina, Zaccaria and Arta, and Bassi, Ancona, Arimondi, Seveilhac, Mugnoz, Daddi, Venturini, Reschiglian, Fossetta and Tecchi. Conductor, Campanini.

Saturday matinee, January 19—Third appearance of Melba in Verdi's opera, "La Traviata," in Italian, with Melba, Zaccaria and Severina, and Bassi, Ancona, Gilbert, Venturini, Reschiglian and Fossetta. Conductor, Campanini.

Saturday evening, January 19—Popular price performance of "Il Trovatore," in Italian, with Russ, De Cisneros and Zaccaria, and Delmores, Seveilhac, Mugnoz and Tecchi. Conductor, Tanara.

Monday evening, January 21—Fourth appearance of Melba, in Gounod's "Faust," in French.

#### More Honors for Bloomfield-Zeisler.

Fannie Bloomfield-Zeisler made her annual appearance in her own city, Chicago, some weeks ago and established a record in the size of the receipts for Orchestral Hall, where her recital was given. The Theodore Thomas Orchestra will honor Madame Zeisler by giving an extra concert in addition to the regular public rehearsal and concert, when the great pianist plays with the orchestra next month, the dates being February 21, 22 and 23. Schumann-Heink was the only artist to receive a similar honor in Chicago with the orchestra this season. During Madame Zeisler's Eastern tour, which is to include a recital at Carnegie Hall, New York, on January 26, the pianist will be heard with the Philadelphia Orchestra, and she will also give a recital in Philadelphia. She will make one appearance each in Baltimore, Washington and Boston, and her itinerary covers visits to Albany, Syracuse and Buffalo.

#### Fairweather Lectures on the Maeterlinck Dramas.

Mary Fairweather, the lecturer and teacher, is engaged to deliver a series of lectures on the Maeterlinck, in Springfield, Mass. The course will include, "Pelleas and Melisande," "Monna Vanna" and "Jozzelle." These lectures will be given under the auspices of many cultured and fashioned women. While in Springfield, Mrs. Fairweather will be the guest of Mrs. Enos Smith, of 126 Clarendon street. Nearly all of Mrs. Fairweather's material possessions were swept away during the San Francisco earthquake last April. Like most sufferers, she has survived her losses heroically. Since she came East, Mrs. Fairweather has been a sojourner at Tyrone Lodge, Milburn, N. J. Many singers of this country and Europe have studied dramatic expression with Mrs. Fairweather. Several promising pupils are living with their teacher in her charming New Jersey retreat.

#### Lecture Recitals on "Salome."

Lecture recitals on Richard Strauss' one act opera, "Salome," have been given before many who will hear the New York premiere of the work at the Metropolitan Opera House, Tuesday evening, January 22. A third lecture recital, on "Salome" attracted a large audience to Mendelssohn Hall, Wednesday afternoon of last week. Alfred Hertz, who will conduct the performance at the Metropolitan Opera House, illustrated at the piano, and

Lillian Pray, soprano, and Franz Steiner (baritone, of the Metropolitan Opera House Company), sang the tremendously difficult duet written for Salome and Jochanaan.

#### Hartmann's California Opening.

(By telegraph.)

Los Angeles, Cal., January 12, 1907.

To The Musical Courier:

Arthur Hartmann opened his California tour last night here with unparalleled success. Finest combination of musician and technician heard in Los Angeles for decades. Audience and critics joined in ovation. M.

#### Rosenthal's Next New York Recital.

Lovers of pianistic art will be overjoyed to hear that Rosenthal will give another—though a "farewell"—recital in New York this season. The demand to hear him again in the metropolis has been so overwhelming and universal that he found it impossible to resist the voice of the box office. Rosenthal now is engaged on his long Western trip and will not return here until late in March. His farewell recital will be given in Carnegie Hall, before sailing for Europe, in April next.

#### Caruso's Uncle Dead.

"Henry Petronzi, an uncle of Enrico Caruso, the Italian singer, was buried in Paterson, N. J. on Wednesday, from his late home, 13 Elm street," says the New York Times. "He was a tailor in that city many years. He died of lung trouble at the General Hospital. Caruso sent a telegram saying that his engagement and the fear of contracting a cold would prevent his presence at the funeral. He sent a wreath of flowers."

#### Contralto and 'Cellist to Assist Stojowski.

Madame von Niessen-Stone, contralto, and Alwin Schroder, 'cellist, will assist Sigismund Stojowski, the pianist, in his recital in Mendelssohn Hall, Wednesday afternoon, January 23. As previously announced, Mr. Stojowski will present a program of works by Polish composers.

#### To Play the Brahms Trio for Violin, Piano and Horn.

Edwin Grasse will give his second violin recital in Mendelssohn Hall on Tuesday evening, the 29th, when he will present for the first time in New York the Brahms trio for violin, piano and horn. Elizabeth Schaub, soprano, will also sing several groups of songs.

## AMERICAN MUSICAL DIRECTORY

1906-7

DELIVERED ON  
RECEIPT OF \$2.50

AN INDISPENSABLE BOOK

ADDRESS DEPT. T

LOUIS BLUMENBERG, PUBLISHER

1133 Broadway, New York

**THEODORA ROGERS SOPRANO**  
**WORMLEY ORATORIO, CONCERT, RECITAL**

For Dates and Terms, Address **ELLA MAY SMITH**  
60 Jefferson Avenue, Columbus, Ohio

## THE ANNA OTTEN STRING QUARTET

Exclusive Management, EDWARD ELLIOTT

79 Hamilton Place, NEW YORK

## EDNA RICHOLSON

Pianist.

Management: HENRY WOLFSOHN, 131 East 17th Street,

NEW YORK

## EDW. JOHNSON TENOR

Management  
HENRY WOLFSOHN, 131 E. 17th St.

## Dr. F. D. LAWSON TENOR

Management R. E. JOHNSTON, St. James Bldg., 26th St. & B'way

Studio, 7 West 42d Street, New York

'Phone, 3514 Bryant

## CLARENCE EDDY

Organ Concerts

SEASON 1906-7

Management: HAENSEL & JONES

642 FIFTH AVENUE, NEW YORK

## FANNIE BLOOMFIELD ZEISLER

Management: **STEINWAY & SONS**

ADDRESS FOR TERMS:  
Business Manager, **ERNEST URCHS**, STEINWAY HALL, NEW YORK CITY



**Louise Ormsby Popular Everywhere.**

Louise Ormsby, the well known oratorio and concert soprano, is meeting with brilliant success everywhere this season, and her present prominence recalls the brilliant criticisms which she received during her appearances in Great Britain and Ireland. Some of them were as follows:

Louise Ormsby, who is making her first tour in England, is an American soprano with a great reputation. She possesses a charming voice of fine quality, and sings with excellent taste and expression, and ranks among the leading vocalists of the day.—Plymouth, England.

It was in Paris that Miss Ormsby made her professional debut, and her success on that occasion was so great that the critics predicted for her a career of distinction. That the gifted young singer fully justified the prophecy as far as London and other cities in England are concerned, is shown by the extremely favorable opinions of well known critics.—Exeter, England.

Richly gifted vocally and with extraordinary breadth of style and dramatic instinct, Louise Ormsby has in an incredibly short time taken her place in the first ranks of singers.—Weston-Super-Mer.

Louise Ormsby has a pleasing and sympathetic soprano voice, and sings in a thoroughly artistic style.—Belfast, Ireland.

Louise Ormsby, who is on her first tour in Ireland, possesses a voice of much richness and power. She was heard to great advantage.—Dublin, Ireland.

All of Miss Ormsby's American notices, relating to her recent appearances here, are as good as, and even superior to, the splendid criticisms she received abroad. For instance, the Providence Democrat says of her appearance before the Arion Club, of that city, in "King Olaf," with the Boston Symphony Orchestra: "Miss Louise Ormsby displayed a resonant and very expressive voice, and created a notable impression." The Providence Journal said of the performance: "She has a voice of beautiful quality, ample in range and of great carrying power. She sings with much grace and evident musical feeling." The Springfield Daily Republican wrote about the recent appearance of Miss Ormsby in that city: "She was best in the great aria, 'I Know That My Redeemer Liveth,' in which she brought out almost unexpected resources."

The same occasion called forth the following praise from the Springfield Union: "Miss Ormsby sang her important solos with much good taste and appreciation. Although suffering from a cold, she more than made up this defect by the amount of dramatic temperament and power which she gave evidence of." After her singing in Verdi's "Requiem," with the Pittsburg Orchestra, before the Mozart Club, in Pittsburg, the Gazette, of that city, had the following to say: "Miss Ormsby was the soprano. In the 'Domine Jesu' and 'Libera me,' she had an opportunity to exhibit her voice, and her work was thoroughly praiseworthy." The Pittsburg Sun commented in this fashion: "Miss Louise Ormsby possesses an excellent voice, and captivated her hearers."

**Mrs. Wilson a Notable Oratorio Singer.**

Several of the big December performances of "The Messiah" enlisted the services of Genevieve Clark Wilson, now a resident of New York. Mrs. Wilson is a notable oratorio singer, and judging from opinions taken from the papers of Boston, Chicago and Oberlin, she had fine success everywhere:

Mrs. Wilson sang with fine authority and vocal elegance, excelling particularly in "Come Unto Him," and in the recitatives.—Boston Journal, December 24, 1906.

Mrs. Wilson is an intelligent and experienced oratorio singer. If her interpretation is not imaginative and engrossing, it is as a rule fluent; if it is not illuminative, it is free from mannerisms and exaggeration.—Boston Herald.

Mrs. Wilson, who long was one of our own, now calls New York her home. Her voice seemed to be fuller and larger than when last heard, but the purity, the clarity, and the ease in use are still present in enjoyable degree. It is a voice admirably suited to the music of "The Messiah," and the "Rejoice Greatly," and "I Know That My Redeemer Liveth," were finely given. The "Come Unto Him," was tonally exceptional, and interpretatively gratifying, because taken at reasonably rapid tempo.—Chicago Tribune, December 27, 1906.

Genevieve Clark Wilson, who sang the soprano solos, is too well known to need any introduction to a Chicago audience. Her voice, which is sweet and true, was under perfect control and her art was never heard to better advantage.—Chicago Chronicle.

Genevieve Clark Wilson, the soprano soloist, with whose singing local audiences are familiar, gave a good account of herself in the recitatives and aria allotted to her.—Chicago Record-Herald.

Mrs. Wilson is well known and liked by Chicago audiences, and last night found her in admirable voice and mood. She sang with that animation and enthusiasm that convince, with that sympathy and artistic insight that touches the heart.—Chicago Inter Ocean.

Genevieve Clark Wilson of New York, sang the soprano parts with fine musical taste and feeling. Her voice is clear, high and telling, and her interpretations both in "The Messiah," and "The Beatitudes" (Franck), were musicianly and refined.—Oberlin News, December 31, 1906.

**Madame Von Niessen-Stone Has Triumph in Montreal.**

Matja von Niessen-Stone, the contralto, who has several successful New York appearances to her credit this season, won a triumph at her recent song recital in Montreal. She sang in the Canadian metropolis under the auspices of the Montreal Ladies' Morning Musical Club. Besides the members of this club, many representatives of Montreal society were assembled to hear Madame von Niessen-Stone. This singer is a genuine interpreter of lieder, and moreover she is blessed with fine dramatic instincts. Madame von Niessen-Stone has an extended repertory in all the modern languages. Musical clubs everywhere are hearing of this accomplished artist, and many more will want to have her before the end of the spring. The following paragraphs are from a criticism published in the Montreal Gazette of January 5:

Mme. Matja von Niessen-Stone gave a song recital on Thursday morning last in Association Hall. The recital was under the auspices of the Ladies' Morning Musical Club, and the hall was crowded with the members and their friends. Mme. von Niessen-Stone roused her audience to enthusiasm by the intelligence and musical feeling with which she rendered a long and varied program. Her dramatic interpretation of C. Loewe's setting of "Der Erlkönig" contrasted admirably with the lightness and ease of her singing of the same composer's "Die Pfarrjungferchen," which followed it. The fine tone which she achieved in the first of the Schubert group of songs is also worthy of special mention. In the Hugo Wolf selections she showed that she possessed temperament in a marked degree.

The concert committee of the Ladies' Morning Musical Club are to be congratulated on having afforded the members the pleasure of hearing Mme. Niessen-Stone.



**STEINWAY & SONS PRESENT**

**LHEVINNE**

RUSSIA'S GREATEST PIANIST

ADDRESS FOR TERMS:

**ERNEST URCHS, Business Manager,**

Steinway Hall, New York

SOLOIST 1906-07

PHILHARMONIC ORCHESTRA  
NEW YORK SYMPHONY  
CHICAGO ORCHESTRA  
CINCINNATI ORCHESTRA  
PITTSBURG ORCHESTRA  
RUSSIAN SYMPHONY  
PHILADELPHIA ORCHESTRA

**New York College of Music**  
128-130 East 58th Street.  
(Formerly ALEX. LAMBERT.)

**Directors: Carl Hein, August Fraemcke.**  
Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

**SPECIAL DEPARTMENT FOR BEGINNERS.**  
All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

**LILLIAN VERNON WATT**

SOPRANO

CONCERTS, ORATORIO

Clarendon Hotel NEW YORK CITY

**CLAUDE MAITLAND GRIFFETH**  
PIANO AND HARMONY INSTRUCTION

INSTRUCTOR FOR SIX YEARS IN VIRGIL PIANO SCHOOL.

Pupil of Barth and Moszkowski

133 CARNEGIE HALL, NEW YORK

**THE VAN BROEKHOVEN**  
NEW VOCAL METHOD

Quick and permanent artistic results. No experimenting. Easy development of upper and lower range volume, and tone quality. Short professional and teachers' summer course. Illustrated pamphlet.  
**Dr. Hugo Riemann, of Leipzig, says:** "J. Van Broekhoven's work on the Tone Producing Functions of the Vocal Organs is striking and new. It is a noteworthy progress in the formation of the vocal registers." Address **J. VAN BROEKHOVEN, 143 W. 47th St., N. Y. City.**

**CORINNE WELSH CONTRALTO**

ORATORIO, RECITAL, CONCERT

SOLE DIRECTION  
**HAENSEL & JONES**  
542 Fifth Avenue, New York



ELSA  
A

**RUEGGER**

Trans-Continental Tour Beginning January 1st

Direction: **LOUDON CHARLTON**



MUSIC  
Elocution—Languages

29th Academic Year Began Sept. 5, 1906.

ENDOWED AND NOT CONDUCTED FOR PROFIT.

"The college is an ideal institution, not commercial."—New York Musical Courier.

Higher artistic standards than any other school of music in America. A faculty of artist teachers including Sig. Pietro Florida and Mr. Louis Victor Saar. A thoroughly musical atmosphere. Instruction in all branches of the musical art. Dormitory for ladies. For further information address

**THE COLLEGE OF MUSIC, of CINCINNATI, OHIO**

**FRANK ORMSBY**  
TENOR

Oratorio, Concert, Recital.

Personal Address: "The Fairholm"  
593 West 191st Street  
Tel. 5010 Morningside  
MANAGEMENT  
**HAENSEL & JONES**  
542 Fifth Avenue, New York

**Mme. NIESSEN STONE**

CONTRALTO

CONCERTS, RECITALS, ORATORIO

DIRECTION:  
**J. E. FRANCKE**  
1402 Broadway  
Knickerbocker Building  
NEW YORK



HOTEL CECIL,  
LONDON, January 2, 1907.

Musically speaking, the past year has not been particularly interesting. The most important novelty, at any rate from a British point of view, was Elgar's "The Kingdom," and this cannot honestly be said to have achieved more than a "succès d'estime." Granville Bantock's "Omar Khayyam" was also much admired by the cognoscenti who were present at the Birmingham Festival, but it did not cause any great enthusiasm among the general public. Neither, for that matter, did Holbrooke's "The Bells." He writes for a colossal orchestra in such a way that he may be said to secure the minimum of effect with the maximum of means. A "Sinfonia Sacra" and a "Sacred Symphony," respectively by Parry and Walford Davies, showed there is not so much difference between "sacré musique" and "musique sacrée" after all; and Stanford's "Watts" symphony was written in the composer's happiest vein. Three new operas by British composers have also been produced during the past year—Nicholas Gatty's "Grey-steel" at Sheffield, Alick Maclean's "Die Liebesgeige" at Mainz, and Ethel Smyth's "Strandrecht" at Leipsic. Of these three operas, Miss Smyth's is the only one which made a favorable impression.

The opera record has been a remarkable one. We have had, in addition to the usual "grand" season at Covent Garden in the summer, a season of English opera by the Moody-Manners Company at the Lyric Theater in August, and the San Carlo season of Italian opera at Covent Garden in the autumn; and a season of German opera is starting at Covent Garden in a few days. Colonel Mapleson has matured his plans for the building of a new opera house; he proposes to give opera all the year round in English, French, German and Italian. During the summer season at Covent Garden the most interesting productions were the "Ring" and Cornelius' "Barber of Bagdad," conducted by Richter; Gluck's "Armide," Poldini's "Princess and the Vagabond" and Massenet's "Le Jongleur de Notre Dame." Messager's charming ballet, "Les Deux Pigeons," was also given; but the operatic public seems to care no more for this form of musical sweetmeat. The only important novelty of the autumn season was Giordano's "Fédora," in which Madame Giachetti made a great success by her powerful acting and impassioned singing. In the summer season Fräulein von Mildeberg, a dramatic soprano from Vienna, came here with a great reputation, which she fully justified. But the most sensational success of the year has been that made by Marie Gay as Carmen, of which I have written so recently. A severe cold prevented Madame Nordica from appearing during the autumn season. Other reasons for her non-appearance have been hinted at in certain quarters, but illness was the true one.

There have been countless concerts, but few of great interest. The concerts of the Band of the Garde Républicaine, the first performance here of Strauss' "Tilliefer," the visits of the Vienna Male Voice Choir and the Vienna Philharmonic Orchestra were among the most important musical events of the year. Among conductors, Schalk, Safonoff and Creatore attracted the most attention, although for various reasons. Two world renowned composers, Grieg and Saint-Saëns, were also warmly received. The prodigy crop seems to have been less abundant than usual. The most wonderful infant phenomenon of the year is undoubtedly the little Spanish pianist, Pepito Arri-

ola; the little Polish pianist, Micio Horzowski, was a good second. The great virtuosi who usually favor us with their presence each season have duly appeared—the most successful, naming them alphabetically, have been Bauer, Busoni, Elman, Gerardy, Godowsky, Hambourg, Kreisler, Lhévinne, Pachmann, Pugno, Risler, and Sarasate. Adelina Patti has given her "farewell concert," but Joachim is still playing.

The Promenade Concert season was summarized in a recent letter.

That delectable body, "The Incorporated Society of Musicians," is holding its annual conference at Buxton this week. Professor Prout will lecture on "Bach's Church Cantatas" and Dr. Cummings on "Vocal Culture."

A change was made in the program of the opening night of Mr. Van Dyck's German opera season, which began at Covent Garden on the 14th inst. "Die Miester-singer," conducted by Leopold Reichwein, will take the place of "Tristan," which was originally announced. Although Mr. Reichwein is still under thirty, he has had considerable experience and has already made a great reputation. He was born at Breslau, where he commenced his musical studies, and subsequently completed them at the Berlin Hochschule. He then conducted German opera in his native city, St. Petersburg, and Moscow. He had the good fortune to meet Richter, who thought so much of his ability that he recommended him as assistant conductor at Bayreuth. He has also conducted at Essen, Lübeck, and Dortmund, and has just been named conductor at Mannheim.

At the meeting of the Concert Goers' Club, on Tuesday next, Mr. Corder will lecture on Weber's "Der Freischütz," which is to be revived during the forthcoming German opera season.

Hugo Becker has made a great success with Dohnanyi's new "Concertstück," for 'cello and orchestra, at a recent Gürzenich concert, at Cologne. Becker will introduce the work to the London public at the concert of the Queen's Hall Orchestra, on February 2.

Mark Hambourg left London last week for Denmark, and will give eight recitals in Copenhagen, Stockholm and Gothenburg. After leaving Scandinavia he will travel direct to Holland, where he will be joined by his brothers, Jan and Boris, and they will jointly give ten recitals in the principal towns of Holland during the middle of January.

#### LONDON NOTES.

The sudden cessation of the musical season, with its equally sudden revival, is one of the peculiar conditions of musical life in London. For weeks and months there will be an average of four or five concerts a day; suddenly they cease; then after an interval of perhaps two or three weeks, they begin apparently just where they left off; there is no gradual approach to the full number daily. Thus, for example, there have been practically no concerts for the past ten days, nor will there be any for the coming ten days, with the exception of "The Messiah" concert always given at Albert Hall, on January 1, and the usual Sunday afternoon concert at Queen's Hall

by the Queen's Hall Orchestra. Then about the middle of January the rush of many concerts begins again, to continue, with unabated energy, until the close of the "season," some time in next July.

The soloists for "The Messiah," which was sung last evening at Albert Hall, included Miss Gleeson-White, Clara Butt, Lloyd Chandos and Watkin Mills. The latter has, for a number of years, sung in the oratorio at Albert Hall on New Year's Day, his rendering of "The Messiah" music being noteworthy.

The program of the Sunday afternoon concert that was given in Queen's Hall by the orchestra of that name, conducted by Henry Wood, contained four overtures, the opening number being the one from "The Magic Flute," with Beethoven's "Coriolan" and Wagner's "Tannhäuser," the closing number, the "1812" Tchaikowsky overture. There were ten other numbers on the program, so there was no lack of music.

At the pantomime of "Sinbad the Sailor" contributions to the musical side of the play have been levied from several of the best known composers, among them Wagner and Dvorák. The first scene is the "Mermaid's Home," with the music of the Rhine Maidens from "Rheingold," and after the slaying of the dragon Wagner is again the source from which the accompanying music is drawn.

A criticism that has often been heard in London is that the composers in England so often set German words to music instead of utilizing English verse. But the fact is that a large fee is demanded by poets and verse makers for the use of the words, which can be sold to several composers at the same time, the fee not giving exclusive right to their use. For this reason, which adds materially to the expense of a song from which perhaps little profit is to be drawn, the authors of other countries than England are utilized, the early English poets being, of course, also available without fee. When 12 guineas is charged for the use of a set of four songs the price becomes prohibitive.

Christmas carols, sung by the "waifs" are no longer an institution in London, but can still be heard in the outlying suburbs. This habit of carol singing or playing has its drawbacks, as it is not until late at night, often between 2 and 3 in the morning that the "waifs" can go their round, and the strains of often discordant music at that hour are not always enjoyable. On the following morning the "waifs" call at the various houses for a fee, which is seldom refused in this land of fees.

That clever young violinist, Albert Spalding, has been acting the part of Santa Claus to a little girl, named Nusha, who was one of the audience at his recent concert. This little child is also very gifted, plays the violin and desires to appear on the concert stage when older. But she had no money to buy a violin, so she wrote to young Mr. Spalding, asking him if he would lend her one of his violins. In reply she received the following letter:

DEAR LITTLE NUSHA—As your letter was addressed to the Queen's Hall, I only received it on the evening of my last concert, and in my excitement put it in my pocket and only discovered it when in Paris. I suppose you thought me very horrid not to reply before? I have sent your letter to Mr. S. T. Dann (my manager), and have asked him to give you my answer personally, and to lend you a violin, which I hope you will like. Please accept the enclosed as a souvenir of Christmas; it will enable you to give your mama a Christmas present, which I am sure will give you great pleasure.

I am to be in London to play with the great Dr. Hans Richter at a London Symphony Orchestra concert on January 28, at the Queen's Hall. Will you call on me at the Carlton Hotel about 2.30 the day before? And you shall play for me on my concert.

#### MASTER SCHOOL FOR VIOLIN

SEVCIK METHOD  
HEINRICH DITTMAR and FLORIS EM. ONDRICEK (Assistant of Prof. Sevcik) have opened a School for Higher Violin Playing at

BECHSTEIN HALL,  
40 WIGMORE STREET, LONDON

#### SOBELL STUDIO OF MUSIC,

1 Harley Road, Swiss Cottage, London, N. W.  
Pianoforte—Miss Fischer Sobell (Clara Schumann method). Singing and Vocal Production—Mr. Fischer Sobell, of Royal Italian Opera (Covent Garden), and principal concerts. Pupils can enter at any time. Board and residence if required.

#### LONDON ADVERTISEMENTS.

**FRANK BROADBENT**  
VOICE SPECIALIST  
142 Marylebone Road  
London

**T. ARTHUR RUSSELL**  
The ONLY American CONCERT AGENT in  
LONDON  
13 Backville Street, Piccadilly, W. Cabies "Onsombal" London

**SIG. ARMANDO LECOMTE**  
ITALIAN BARITONE  
Principal Opera Houses, Europe. For Opera, Concerts, Musicals  
Address: CONCERT DIRECTION, DANIEL MAYER, Sole British Agent, London  
Teacher of Pure Italian Method. Receives Pupils, 18 Southwold  
Mansions, Elgin Ave., London, W.



violin—a Domenico Montagnana, dated 1701—and perhaps, if you work hard, you may play on it at your debut. If you please Mr. Dann I will give you some lessons myself. Wishing you a very happy Christmas, and hoping your mama will have more prosperity in the New Year, I remain yours very faithfully,

ALBERT SPALDING.

P. S.—Write to me and let me know how you spent your Christmas. The violin I am sending you is the one I did most of my work on in my student days.

It may be added that Mr. Spalding has undertaken to see that Nusha receives a thorough musical education.

Katharine Goodson sails for America tomorrow on the steamship Cymric for Boston. She will make her debut with the Boston Symphony Orchestra on January 19 and will give her own recital in Boston on January 24. She is also engaged for the Kneisel Quartet concerts and will appear twice with the Boston Symphony Quartet, besides playing in Washington, New York, Philadelphia and other cities in the Eastern States. Miss Goodson will be accompanied by her husband, Arthur Hinton.

The music of the Catholic Cathedral, Westminster, is one of the features of the Christmas celebration, and the choir is said to be one of the best in Europe. At vespers on Christmas Eve the "Magnificat" for eight voices, by Luca Marenzio, was sung, and later, immediately preceding midnight Mass, Tinel's "Te Deum" for six voices and organ was heard; another Mass by the same composer, for five voices, a work quite new to England, was sung at the midnight Mass. Between this and the third Mass of Christmas Day, the Aurora Mass, the music of which is Gregorian throughout, was sung, while for the third Mass Palestrina's "Hodie Christus Natus Est," for double choir, was the one heard.

The ninth number of the Folk-Song Society's Journal has just been issued and contains fifty-five ditties, collected by Miss Gilchrist and Mr. Kidson. A feature of the volume is a collection of sailors' songs.

Gottfried Galston, a young pianist who played here with success some six months or so ago, will commence, on the afternoon of January 12, a series of five weekly recitals, the program on each occasion being confined entirely to the works of a single composer. At the opening recital Bach will be the composer represented; the following week the program will be five Beethoven sonatas, then Chopin monopolizes the last program in January. Liszt is to furnish the program of the fourth recital, while the fifth will be devoted to compositions by Brahms, the selections comprising the variations on a theme by Handel, the variations on a theme by Paganini, two rhapsodies, the four "Clavierstücke" and eight of the sixteen valses.

There seems to be no lull in the number of new songs and other musical compositions announced during the holi-

days. Whole columns are devoted to new music, while songs of all sorts and descriptions come rolling out from publisher and composer. Cupid has been supplied with a motor car in one instance, songs of the sea are numberless, but there seem to be few devoted exclusively to the present season. Probably spring will bring forth the customary number devoted to that time of the year, although there has been a fine opportunity for the past week to immortalize snow.

Signor Tosti has been named Honorary Commander of the Royal Victorian Order. He has made his home in London for many years, where he teaches singing as well as composes songs. His songs are too well known everywhere to need special mention.

Madame Albani is about to undertake a prolonged concert tour through Australia, New Zealand and India. She will be accompanied by William Green, Haydn Wood and Myrtle Meggy. The tour will last for six or seven months.

Dr. Brewer, organist of the cathedral at Gloucester, will be represented at the music festival in Gloucester next September by a new work. At Cardiff next autumn Dr. Brewer's "Sir Patrick Spens," for baritone, chorus and orchestra, will be sung.

Previous to her departure on a tour through America, Australia and South Africa, Marie Hall will give a farewell concert at Queen's Hall on January 29. After defraying expenses, the proceeds of the recital will be sent as a contribution to the funds of the Simla Holiday Home for Women and Girls. The program is to include Bach's concerto for two violins, in which Miss Hall will be assisted by Max Mossel. In the numbers for violin and piano Hamilton Harty will be the pianist, and Marie Stuart will be the vocalist of the concert.

While the revival of "The Yeoman of the Guard" has been a great success at the Savoy Theater, it is announced that "The Gondoliers" will be produced on the date originally fixed. For the part of Giuseppe, one of the two gondoliers, Richard Green has been engaged.

The first ballad concert of the new year will take place at Queen's Hall on Saturday afternoon, January 12. Kreisler is to be one of the soloists, Marie Tempest and Victor Maurel also being announced.

A. T. KING.

The two act lyric drama, "Il Viandante" ("The Wanderer"), by G. Macchi, music by Enrico Bossi, was performed for the first time at the Court and National Theater, of Mannheim, under the direction of Capellmeister Kutschbach. The representation was excellent, and the piece was received with great applause.

## GREAT PIANISTS AND SINGERS IN TERRE HAUTE.

TERRE HAUTE, Ind., January 7, 1907.

Interest in musical affairs, which has been lively throughout the season, gets new stimulation in the close appearances of Lhévinne and Rosenthal, the former scheduled for January 9, the latter January 14.

This is the fourth number of the Artists' Course, which is projected by Lelia Parr, musical director of the State Normal, and has presented this season Johanna Gadschi, Schumann-Heink and Corinne Rider-Kelsey, and Petschikoff.

An excellent private recital was given Friday by Carl Rohles, pianist and tenor, of Chicago, and Miss Schell-schmidt, harpist, of Indianapolis, at the home of Mrs. N. E. Bell. Mrs. Bell and Mrs. Harry Mottier were hostesses, entertaining about 150 guests. Mr. Rohles, who made his first appearance of the season, is a pupil of Jossy, of New York, and Balatka, Chicago. He is organist now in the Church of Our Lady of Lourdes, of Ravenswood. He expects to go later to Milan for two years' study.

Anna Hulman, who taught for two years after returning from abroad, has returned to Berlin and is a pupil of Carreño. Miss Hulman will take up concert work when she returns.

Florence Sage, who has been giving joint recitals with Mr. Collard, humorist, is in Chicago this week delivering a series of musical lectures.

The Symphony Orchestra, under the direction of Carl Eppert, went to Paris Friday evening for a recital. After the program, the members were given a reception by the Elks.

Lillie Schultze, organist, is filling the vacancy in St. Benedict's Church choir occasioned by the death of Prof. William Zoebel.

Hubert Snow White, a former pupil of Oliver Willard Pearce, has established a studio in South Seventh street and has taken a position as organist in the Central Presbyterian Church.

Gwilym Miles, the Welsh baritone, gave a recital Tuesday evening, under the auspices of Prof. Edward Taylor, at the Central Presbyterian Church.

Anna Bigelow will remain in Dresden this year. Her parents have returned from a visit with her.

M. G. CRONIN.

ERNEST



# HUTCHESON

GREAT

AUSTRALIAN PIANIST

NOW BOOKING SEASON 1906-1907

Address J. E. FRANKS  
Knickerbocker Bld'g Room 934  
1402 BROADWAY, NEW YORK

FRIEDA

# STENDER

SOPRANO

ORATORIO-CONCERTS-RECITALS

Management: R. E. JOHNSTON, St. James Building, New York

FRED C.

# MARTIN

SECOND SPRING TOUR

Chicago Symphony Orchestra

Address 142 W. 91st Street, 'Phone 5865-J, River

# VICTOR HARRIS

TEACHER OF SINGING

In all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing. Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Marris Black, Miss Martha Miner, Miss Ethel Crane, Miss Feilding Roselle, Mrs. De Wolf Hopper, Mrs. Julie Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mrs. Katharine Heath, Miss Ethel Little, Miss Mabel Strock, Miss May P. Mitchell, Miss Louise Mundell, Miss Edythe B. Lott, Mr. MacKenzie Gordon, Mr. Julian Walker, Mr. Eugene Cowles, Mr. Frank Croxton, Mr. Edward Barrow, Mr. Frederick Martin, Mr. Wm. G. Stewart and Mr. Glenn Hall.

Telephone: 6120-28th

Studio: THE ALPINE, 55 West 33d St., New York City

HUGO

# HEERMANN

For CONCERTS, RECITALS, Etc.

Address HENRY WOLFSOHN

131 East 17th Street, New York

# AGNES PETRING

SOPRANO

Pupil of Catenhusen, M. Lehmann  
Schroeder-Hanstaengland Steck-  
hausen.

Concerts, Oratorios, Recitals

Exclusive Managers:

HAENSEL & JONES  
542 Fifth Avenue, New York

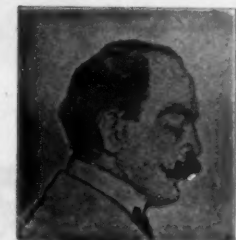
GEORGE

# SWEET

Announces opening his  
Studio in Florence,  
Italy—Spring, 1907.

Opera and Drawingroom  
(The Renowned Baritone) Address for particulars  
489 FIFTH AVENUE

Teacher of Georg Ferguson, Shanna Cumming, Carl Duff.



# MME. OLGA SAMAROFF

SOLOIST WITH WORCESTER FESTIVAL, BOSTON SYMPHONY ORCHESTRA, CHICAGO SYMPHONY ORCHESTRA, PHILADELPHIA ORCHESTRA, PITTSBURGH ORCHESTRA, ST. LOUIS CHORAL SYMPHONY ORCHESTRA, ROCHESTER SYMPHONY ORCHESTRA, ST. PAUL SYMPHONY ORCHESTRA, BOSTON SYMPHONY QUARTETTE

WILL TOUR THE UNITED STATES AND  
CANADA

SEASON 1906-1907

Management: C. A. ELLIS

40 State Street, Boston

STEINWAY PIANO USED

## RECORD OF THE PAST

## WEEK IN NEW YORK.

Wednesday afternoon, January 9, Lecture-recital on "Salome," Mendelssohn Hall.  
 Wednesday evening, January 9, "L'Elisir d'Amore," Manhattan Opera House.  
 Wednesday evening, January 9, "Romeo and Juliet," Metropolitan Opera House.  
 Wednesday evening, January 9, concert by the Flonzaley Quartet, Mendelssohn Hall.  
 Wednesday evening, January 9, concert by Karl Griener, cellist, Plymouth Church, Brooklyn.  
 Wednesday afternoon and evening, January 9, concert by the Choral Art Society, Association Hall, Brooklyn.  
 Thursday afternoon, January 10, song recital by Herbert Witherspoon, Mendelssohn Hall.  
 Thursday evening, January 10, concert by the Boston Symphony Orchestra, Willy Hess (violin) soloist, Carnegie Hall.  
 Friday afternoon, January 11, concert by the Boston Symphony Quartet, Madame von Niessen-Stone, contralto, soloist, Mendelssohn Hall.  
 Friday evening, January 11, "Rigoletto," Manhattan Opera House.  
 Friday evening, January 11, "L'Africane," Metropolitan Opera House.  
 Friday evening, January 11, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.  
 Saturday afternoon, January 12, matinee by the Boston Symphony Orchestra, Carl Muck, conductor, Carnegie Hall.  
 Saturday afternoon, January 12, "Aida," Manhattan Opera House.  
 Saturday afternoon, January 12, "Lohengrin," Metropolitan Opera House.  
 Saturday evening, January 12, "Carmen" (popular prices), Manhattan Opera House.

Saturday evening, January 12, "La Damnation de Faust" (popular prices), Metropolitan Opera House.  
 Sunday afternoon, January 13, recital by Lhévinne, Carnegie Hall.  
 Saturday evening, January 12, concert by the New York Liederkranz, Arthur Claassen, conductor, Liederkranz Club House.  
 Sunday evening, January 13, operatic concert, Manhattan Opera House.  
 Sunday evening, January 13, operatic concert, Metropolitan Opera House.  
 Monday evening, January 14, concert by the Women's Philharmonic Society, Chapter Room, Carnegie Hall.  
 Monday evening, January 14, "The Barber of Seville," Manhattan Opera House.  
 Monday evening, January 14, "Tannhäuser," Metropolitan Opera House.  
 Tuesday evening, January 15, concert by the Adele Margulies Trio, Mendelssohn Hall.

## Madame Trotin Has Planned a Russian Evening.

Madame Trotin, a local pianist, will give an evening of Russian music at Mendelssohn Hall, on February 6, assisted by the Russian baritone, Mr. Adolff. The program will include works by some Russian composers whose names are unfamiliar to this public, as well as names that are well known. The program will be made up from the modern Russian school, and consist of songs and piano numbers by Rimsky-Korsakow, Arensky, Glazounow, Wrangell, Kapilow, Boroffka, Parchulsky, César Cui, Karganoff, Borodin, Rachmaninoff, Tschaiakowsky, Koretschenko, Grodsky, Stscherbastcheff, Ilyinsky, Liadow, and Scriabine.

At the fourth Popular Symphony concert, in Dantzic, Carl Schmidt conducted his "Nordische Phantasie," the vopsiel to the opera, "Narold," by Otto Dorn, and three "Slavonic Intermezzi," by Edward Uhl.

THE PITTSBURG ORCHESTRA  
AND MELBA IN BUFFALO.

BUFFALO, January 9, 1907.

The performances by the Pittsburgh Orchestra, Monday night, surpassed all concerts ever given in Buffalo recalled by the writer. Emil Paur's greatness as a conductor was displayed in the playing of Tschaiakowsky's fourth symphony. Melba, as the soloist, received an ovation. The prima donna sang "Thou Sweet Bird" (Handel), and the flute obligato was played by Anton Fazer, and for an encore she gave the familiar "Se Seran Rose." Melba's incomparable voice was heard at its best in the Ophelia Mad Scene from Thomas' "Hamlet." For a second encore the singer added a French chanson, to a piano accompaniment played by Mr. Bernthaler, of the orchestra. The diva was called and recalled, and finally sang, to her own accompaniment, Tosti's "Mattinata." The "Tannhäuser" overture, "Rouet d'Omphale," by Saint-Saëns; the dainty gavotte by Rameau, three dances from "Le Cid" and excerpts from "Lohengrin" as extras, completed the brilliant program. Convention Hall was crowded.



The new Buffalo Symphony Orchestra, Dr. Carl Hoffmann conductor, gave its first concert on Saturday night, at German-American Hall. Many excellent artists have united to make this an orchestra worthy of this growing community. Dr. Hoffmann is a leader of the dignified and magnetic order, and his directing was very successful in the overture to "Oberon," selections from "Lohengrin" and the ballet music from "Sylvia." Sara Schiebel, the soloist, performed some Chopin waltzes and studies in addition to encores, and she proved to be a charming player.

VIRGINIA KEENE.

The new opera, "L'Idillio Tragico," by Andrea Fenetto (libretto based on Massenet's "On ne badine pas avec l'amour"), had a great success musically at its first performance at the Venice Rossini Theater last month.

CORINNE

RIDER-KELSEY

SOPRANO

Oratorio, Concert and Song Recitals

SOLE MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street, New York



HEKKING

THE GREAT GERMAN 'CELLIST

NOW ON TRANSCONTINENTAL TOUR

Milwaukee News—Herr Hekking amply demonstrated that he is a truly great artist of technical finish. An abundance of temperament and complete mastery at all times of his instrument were the artistic elements that he displayed.

Denver Republican—Anton Hekking must be ranked with the greatest. A scholarly player, whose style is refined and finished.

Salt Lake Herald—Never before has an artist received the storms of applause accorded Hekking. He stirred the enthusiasm of the audience to the utmost.

HEKKING IS AVAILABLE ALL SEASON. ENGAGEMENTS  
NOW BOOKING

For any information Address

R. E. JOHNSTON, Manager

St. James Building, Broadway and 26th Street  
NEW YORK

Telephone: 666 Madison

GERTRUDE



SECOND AMERICAN TOUR OF  
PEPPERCORN

THE ENGLISH PIANISTE

January, February, March, 1907

Management of HAENSEL &amp; JONES

(By Special Arrangement With B. Ulrich)

KNABE PIANO

542 FIFTH AVENUE, NEW YORK



## MONTREAL.

MONTREAL, January 7, 1907.

Ellen Ballon, the wonder child pianist, whose age the parents still claim to be on one figure, gave a farewell recital in the Royal Victoria College on the 27th ult., and played the following program:

Sarabande, Passepied, from Fifth English Suite.....Bach  
Prelude, A minor, from Eleventh English Suite.....Bach  
Gigue, from First Partita.....Bach  
Prelude and Fugue, C minor, from Wohltem. Klavier.....Bach  
Concerto, F major (Italian).....Bach  
Twelve Variations on the Air, Oh, vous dirais-je, Maman.....Mozart  
Bagatelle, No. 1, op. 119.....Beethoven  
Pastorale.....Schubert  
Moment Musical, op. 94.....Schubert  
Knecht Ruprecht.....Schumann  
Kinderstück, No. 2.....Mendelssohn  
Song Without Words.....Mendelssohn  
Rondeau, Le Coucou.....D'Angeli  
Larghetto, from Sonatine, op. 99.....Raff  
Valse, A minor, op. 34.....Chopin  
Polka, Bohème.....Rubinstein

The youngster has grown musically, if not physically, since heard here last. Aside from displaying a wonderful memory, she performed the entire program with a fine sense of rhythm, neat phrasing and proportional dynamic contrast. If Ellen will become a great pianist some day she will certainly be a great Bach player; she seems to throw in her soul and body whenever she plays Bach. She was applauded to the echo and responded with one encore only, as the program was long. This was her last appearance in public, leaving tomorrow for New York to become a pupil of the great Joseffy. She will no doubt not appear again until her master decides that she is a matured artist. There was hardly a vacant seat in the hall. The audience was large and an appreciative one. Ellen was presented with a beautiful gold watch by her teacher, Miss Liechtenstein, who felt proud, and had a right to be.

The Art Gallery Association held its annual entertainment on New Year's Day in the hall of the association. The music was furnished by the Montreal Trio, composed of Herbert Spencer, violinist; L. Charbonneau, cellist, and N. Eichhorn, pianist. The program included the first movement from Mendelssohn's trio, op. 66. The fourth and fifth movements from Goldmark's suite, for violin and piano, op. 11; first movement from Dvorák's trio, op. 90; two cello solos by Wagner and Popper, and the last movement from Bargiel's trio, op. 6. Considering that the organization has only been a short time in existence, the performances were enjoyable.

At the same time the Y. M. C. Association held its annual entertainment in their hall. The soloists were: Miss Varney, the popular soprano, and Mr. Woodley, baritone.

Raphael Kellert, violinist, returned recently from Europe and at present in New York, will make his appearance shortly in Montreal. Raphael is a Montreal boy; studied

the violin here before going abroad with Mr. Goulet and Mr. DeSeve. I heard Raphael on my last trip to Europe, and consider him to be the most talented violinist that I know, of his age, on both sides of the Atlantic.

HARRY B. COHN.

## AMSTERDAM CRITICS ADMIRE ERNEST SCHELLING.

Ernest Schelling, the celebrated pianist, is winning laurels to the right and left in the principal European cities this season. In Amsterdam, where Schelling played in November, the critics penned articles that were remarkable for their analysis of the superb art of this virtuoso. The Amsterdam criticisms are reproduced, as follows:

Last night Ernest Schelling again enjoyed a brilliant triumph over the Amsterdam music critics. His case is not an isolated one. He fared like—let me name but two out of many—Bauer and Lamond. First belittled and treated with contempt, when they were unknown, at least in this country; afterward, not because of the better insight of the critics, themselves, but by the force of circumstances influencing them, lauded to the skies without shame or compunction. I know that Mr. Schelling has no favorable opinion about the gentlemen in question, even in the stage of forced adulation.

Ernest Schelling last night roused unbounded admiration and enthusiasm in the numerous audience. And the enthusiastic applause—so loud as hardly any pianist ever earns here—must have borne home to him the conviction that his name henceforth is a firmly established one with the connoisseurs of this country. He played Schumann's fantasia, op. 17, "Variations sur un thème original," by himself; a nocturne, two études, two mazurkas and a waltz by himself, "La Soirée dans Granada" and toccata, by Debussy, and "Isolden's Liebestod," by Wagner-Liszt. His technique is particularly large and very finished. What is all this talk about Godowsky's technique, as if it were the only one attainable? Perhaps, perhaps, Godowsky may "do a little more with his fingers," but I should place the quality of Schelling's technique at a higher level. And Schelling has more tone, which to me is one of the most important things in the dynamics of piano playing.

As for his rendition, in the heroic passages Schelling strongly reminds me of Busoni. In emotional, essentially lyrical pieces he makes me think of Bauer. His rendition is of unquestionable superiority. At one time he moved me deeply and subtly, at another he overpowered me. And the quiet mastery pervading his play is remarkable. No distracting, fussy movements are introduced to express his emotions; only a slight emotion shows itself in his face. But, and this is the essential thing, the emotion is heard in the tonal waves produced.

His "Variations sur un thème original" are a display of artistic technique. The theme, somewhat Scandinavian in its melodic progress, is not a poor "motif"; it is musical through and through. Really, Ernest Schelling is also a thoroughly competent composer.—Otto Knaap, in De Telegraaf, November 14, 1906.

Concertgebouw (Concert Hall) Concert by Subscription.—Now that on account of the Wagner performance no concert by subscription will be given in the Concertgebouw next Thursday, we had a concert of soloists yesterday afternoon and heard the pianist-composer, Ernest Schelling. For some time Schelling was an "infant prodigy," then he disappeared from the world of art and was not heard of for some years, only to reappear as a pupil of Paderewski's afterward. The latter made of the young artist a highly efficient pianist, who everywhere enjoys a stormy success by his sensitive, finished performance. So he did yesterday afternoon, when he first played Chopin's second concerto, and after that Paderewski's Polish fantasy. Technically his performance, even in the difficult work of his master, was perfectly finished, and there was great admiration of his rhythmically clear and richly toned interpretation.

Between the above numbers the orchestra executed a composition of his "Symphonische Legende für grosses Orchester," a work composed on very broad lines and with heavy orchestral arrangement, of a form more capricious than attractive and apparently not making a very deep impression on the audience. The orchestra gave a very creditable performance, and also held its own in the accompaniment of the pianist in the overture, "Tannhäuser," which concluded the matinee.—Het Nieuwsblad.

The second popular concert given in the Concertgebouw (Concert Hall) last night, was another proof that the musical Society Teonkunst with these concerts largely meets the existing demand for cheap concerts. Mr. Mengelberg's orchestra executed a beautiful program. Ernest Schelling, the piano soloist, earned a repeated, warm applause after the audience had enjoyed his exquisite play in perfect silence. It was very unpleasant, however, that the audience got up and was ready for departure before the end of the last number on the program, just as the powerful "Symphonische Dichtung," by Tasso-Liszt filled the hall with its tones.—Amsterdam Paper.

## Mohan Pupils at Bretton Hall.

At the musicale of Mrs. Franklin R. Wallace, given to a large company of her distinguished guests at Bretton Hall, Saturday evening, January 5, Marie Louise Githens, soprano, and John Barnes Wells, tenor, were received with such enthusiasm as is rarely manifested at social functions. Miss Githens made three and Mr. Wells four appearances in the program, and each was repeatedly recalled. Several of the guests, known as musical connoisseurs, inquired with interest about the studies of the young artists and prophesied great things for them if they continue to develop along the admirable lines revealed in their present artistic efforts. Margaret Hoberg, recently returned from studies in Germany, contributed to the evening's enjoyment by her piano soli.

## Mrs. Herbert Witherspoon Has Many Pupils.

Mrs. Herbert Witherspoon, the popular vocal teacher, is enjoying the busiest season of her experience, and her list of pupils is longer than ever. She has many promising voices in her class, besides the usual number of professional pupils, who are taking prominent places in the musical world. Among those who have not yet made their public debut is Elizabeth Irwin, a soprano of charming personality and of great artistic promise. Her voice is a clear lyric soprano of great range and sufficient power, and her capacity for hard work and study will carry her far along the road of success.

GENEVIEVE CLARK  
**WILSON**  
SOPRANO

MARY  
**BYRNE-IVY**  
CONTRALTO

CECIL  
**JAMES**  
TENOR

CHARLES NORMAN  
**GRANVILLE**  
BARITONE

FRANK  
**CROXTON**  
BASSO

SOLE DIRECTION  
**WALTER R. ANDERSON**  
Phone 2514 Bryant 7 W. 42d St., NEW YORK

**WATERHOUSE**  
**G. MAGNUS SCHUTZ**  
STUDIO  
No. 404 CARNEGIE HALL  
NEW YORK CITY  
(Vocal Instruction)

**CARBONE**  
THE EMINENT SPECIALIST IN VOICE PRODUCTION  
For Eleven Seasons Leading Member with Metropolitan Grand Opera Co.  
ART OF SINGING FROM BEGINNING TO FINISH.  
(ITALIAN METHOD.)  
Carnegie Hall, Suite 601-602, New York.

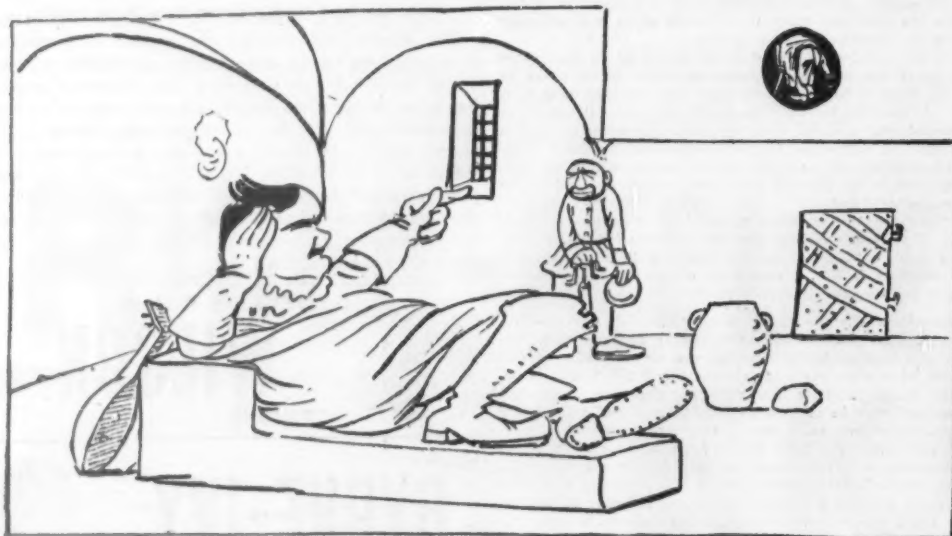
Season 1906-7 Entirely Booked Season 1907-8 Now Booking  
**SCHUMANN-HEINK**  
DIRECTION: **HENRY WOLFSOHN**  
131 East 17th St. NEW YORK  
**SIGISMOND STOJOWSKI**  
Head of the Piano Department, New York Institute of Musical Art, accepts a limited number of engagements. Address  
**HENRY WOLFSOHN, 131 E. 17th St., New York**

## EUROPE'S VIEW OF IT.



I.

*Un celebre tenore, nel Palazzo delle Scimmie a Nuova-York, canta una deliziosa serenata.  
Un Cane di poliziotto, che non può soffrire la musica, arresta il tenore nel bel mezzo  
della sua cantata.*



II.

*Il celebre tenore gettato provvisoriamente in un tetro carcere.  
Si manda in Europa un cablogramma colle seguenti napoleoniche parole  
pronunciate dal celebre tenore: "Dite all'Europa che sono innocente!"*

The Caruso case called forth many characteristic comments in Europe, and some very amusing ones. The accompanying caricatures were published in the *Ars et Labor*, of Milan. In translation the text reads: I. "A celebrated tenor in the monkey house at New York sings a charming serenade. A dog of a policeman, who could not bear

music, arrested the tenor in the middle of his air." II. "The celebrated tenor is cast into a foul dungeon provisionally. A cablegram is ordered to Europe with the following Napoleonic words, uttered by the celebrated tenor: "Tell Europe I am innocent."

## Emma Howson a Successful Teacher of Singers.

Emma Howson is located in her handsome studio, No. 122 Carnegie Hall, and she is having fine success training a number of fine voices. She teaches the old Italian method, a method sure to bring results when applied by a teacher of Miss Howson's thoroughness and experience. As many readers of *THE MUSICAL COURIER* know, Miss Howson is herself a singer of much prominence, and comes of a distinguished family of singers and musicians. Miss Howson's own beautifully placed voice is the best evidence that she is a teacher who may be trusted to train vocalists to sing beautifully. With such teachers as Miss Howson in New York, there is no need for young singers to go abroad to acquire the art of voice production. Miss Howson never permits her pupils to sing in public, or to sing at all, until their voices are in the proper condition.

## Chamber Music Concert.

The sudden illness of Gabrilowitsch last week necessitated a change in the program of the Kneisel Quartet concert given at Mendelssohn Hall Tuesday night. The Russian pianist was announced to assist in the performance of the Beethoven Trio in E flat major, op. 70, No. 2, but, as he was unable to appear, Carlo Buonamici, of Boston, was summoned to join Mr. Kneisel and Mr. Schroeder in playing the Arensky trio in D minor. This trio, now familiar and beloved by all musicians, was admirably played. The quartets of the evening included the Mozart in A major and the Tchaikowsky in F major.

## A Schubert Evening for the Masses.

One of the most beautiful programs ever planned will be presented Friday night, January 18, at Cooper Union Hall, in the series given by the People's Symphony Auxiliary Club. The artistic personnel includes the Kaltenborn String Quartet, Leopold Winkler, pianist, and Paul Dufault, tenor. The program is arranged from the works of Schubert, and will consist of the quartet in A minor, op. 29; a group of songs ending with "Die Forelle," and the "Forellen" quintet in A major.

## Olive Mead Quartet Program.

The Olive Mead Quartet will play the Brahms quartet, op. 51, No. 2, and the Beethoven quartet, op. 18, No. 5, at the second concert, in Mendelssohn Hall, Thursday evening, January 17. The other number of the concert will be the Arthur Foote Quartet, with the composer assisting at the piano.

The Antwerp Opera produced Eugen d'Albert's "Tief-land" as a local novelty, with great success. The work made a deep impression, and the composer, who personally conducted, received hearty applause, and the press spoke most favorably of the performers: Mlle. Judels, as Marthe; Herr de Vos, as Pedro, and Herr de Backer, as Sebastiano.

The Brussels Theatre de la Monnaie is rehearsing for immediate performance (for the first time) Berlioz's "Troyens," and an unusual artistic success is expected.

## Arens Vocal Studio

35 FIFTH AVENUE, NEW YORK CITY, N. Y.  
Voice Culture and Coaching. Lectures on Vocal Pedagogy a specialty. Teachers' Diplomas.  
Send 12c. for "MY VOCAL METHOD"

MINNIE

COONS

CONCERT  
PIANISTEAdvanced Pupils  
Accepted  
696 Madison Ave.

Direction, J. E. FRANCKE, Knickerbocker Bldg., 1402 Broadway

LILLIAN PRAY

SOPRANO

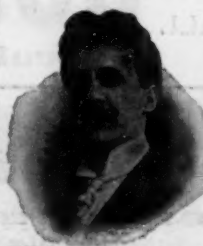
Personal Address:  
The Doshier, 124 West 114th St  
Phone: 899-R, Morningside

IN AMERICA JANUARY TO MAY, 1907

WATKIN MILLS

ENGLAND'S  
FAMOUS  
BASSO"The greatest living HANDELIAN SINGER."—*London Morning Post*, March 1906.

Under Exclusive Management HAENSEL &amp; JONES 842 Fifth Avenue, New York City

Piano Technic  
EASILY AND QUICKLY ACQUIRED  
FREDERIC MARINER  
TECHNIC SPECIALISTUses few Exercises  
Establishes Positive Mental Control  
Gains Unusual Results  
Pupils Advance Rapidly  
NEW YORK STUDIO, 59 WEST 92d STREET  
Phone 6430 Riverside

IRENE ARMSTRONG FUNK

SOPRANO

Pupil of JEAN de RESZKÉ.

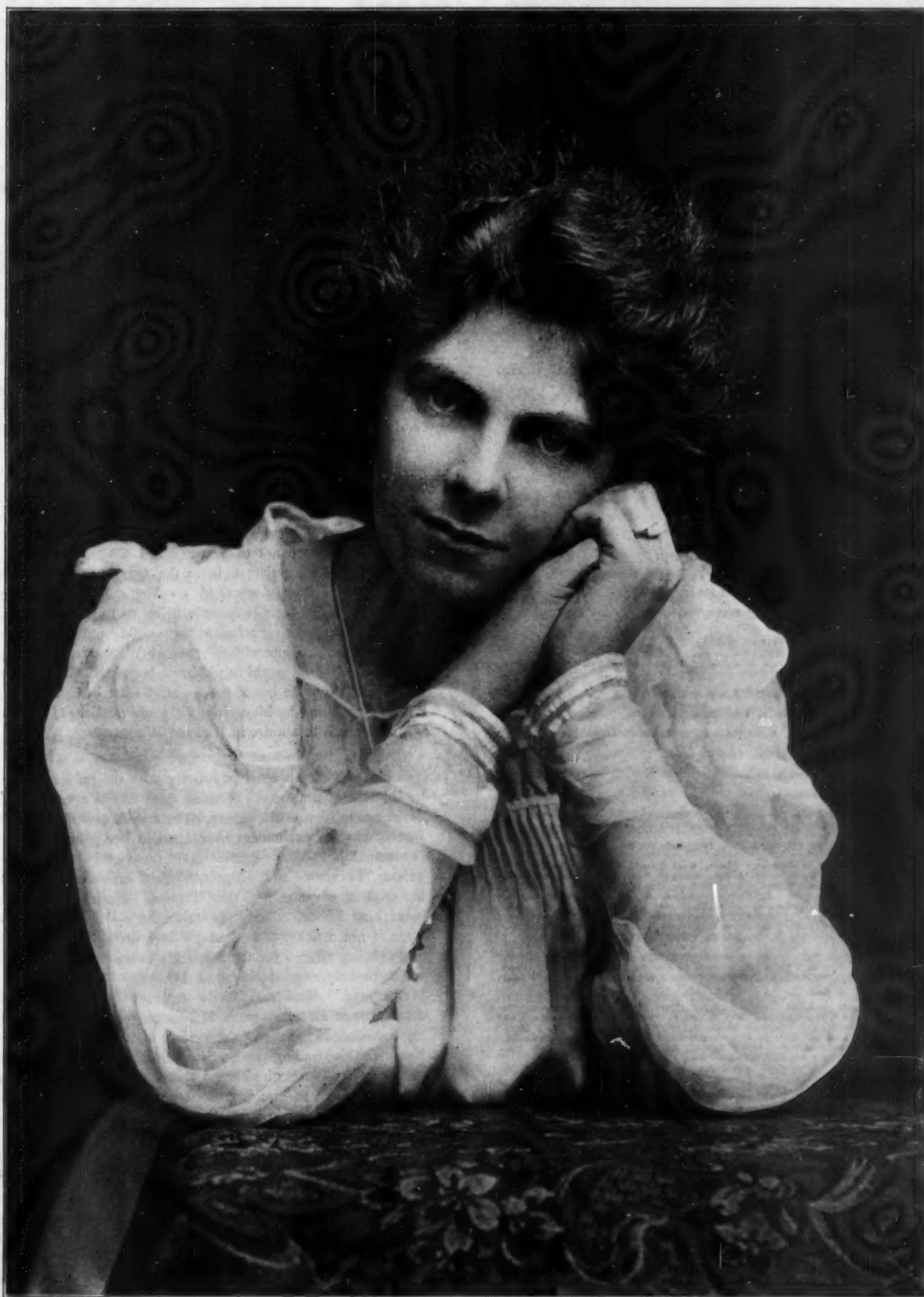
ADDRESS

HENRY WOLFSOHN, 131 East 17th Street, New York City,  
or Bloomington, Ill.

DE COCORZA

HENRY WOLFSOHN  
131 East 17th Street  
NEW YORK



**KATHARINE GOODSON TO MAKE HER AMERICAN DEBUT IN BOSTON.**

Katharine Goodson, the talented English pianist, arrived in Boston Saturday morning of last week, on the steamer Cymric, of the White Star Line. Miss Goodson is to make her American debut Friday afternoon of this week with the Boston Symphony Orchestra, at Symphony Hall, Boston. She will play again with the orchestra in the same hall on Saturday night, January 19. Besides the concerts booked for Miss Goodson, the artist will be heard in a series of recitals. Among the New York appearances already arranged for Miss Goodson is the concert which the Boston Symphony Quartet will give in Mendelssohn Hall, Friday afternoon, March 22.



PUBLISHED EVERY WEDNESDAY

BY THE

**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1767 and 1768 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880

No. 1399

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 16, 1907.

**OFFICES AND REPRESENTATIVES.**LONDON—  
Montague Chester, Hotel Cecil.PARIS—  
J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).  
Cable and telegraph address: "Delmaheide, Paris."BERLIN—  
Arthur M. Abell, Luitpold Strasse 24.MUNICH—  
Miss Marigold Etienne, care Alfred Schmid, Theater Strasse 34.LEIPZIG—  
Eugene E. Simpson, 27 Nürnberger Strasse.DRESDEN—  
Miss Anna Ingmann, Franklinstrasse 30.  
Mrs. E. Potter-Frissell, Nürnberger Strasse 54.VIENNA—  
M. Marvin Grodzinski, Kochgasse 9.THE HAGUE—  
Dr. J. de Jong, office of Het Vaderland.MILAN—  
Signora Ronaldi-Pattison, 14 Pietro Verri.CANADIAN DEPARTMENT—  
Miss May Hamilton, 56 Glen Road, Rosedale, Toronto.CHICAGO—  
Mrs. A. G. Kaesmann, 525 Orchestra Building.BOSTON—  
Miss Wynne Blanche Hudson, Hotel Nottingham.SAN FRANCISCO—  
Alfred Metzger, 845 Blanchard Hall Building.WASHINGTON, D. C., AND BALTIMORE—  
Miss Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania Avenue, N. W.CINCINNATI—  
J. A. Homan, John Church Building, Fourth and Elm Streets.ST. LOUIS—  
Robert Patterson Strine, Suite 5, The Odeon.PHILADELPHIA—  
Mrs. Lillian B. Fitz-Maurice, Fuller Building, 10 South Eighteenth Street.BUFFALO—  
Virginia Keene, Hotel Cheltenham, Franklin Street.COLUMBUS—  
Ella May Smith, 60 Jefferson Avenue.CLEVELAND—  
Wilson G. Smith, 719 The Arcade.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—  
BRUSSELS: Messrs. De Chenwe & Fils, 14 Galerie du Roi.ENGLAND—  
LONDON: F. Eaton, 23 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Waterloo Loop Station, Euston, King's Cross, Paddington and Victoria Stations. LIVERPOOL—Wyman & Son, Lime Street Station. NORWICH—Railway Bookstalls. BRISTOL—Railway Bookstalls. LEEDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstall. SHEFFIELD—Victoria and Midland Stations. BIRMINGHAM—Wyman & Son, London & N. W. Station. MANCHESTER—Central Station.FRANCE—  
PARIS: Shakespeare Library, 75 Champ Elysée; Gallignani, 224 Rue de Rivoli; Brentano's, 37 Rue de l'Opéra; H. Gautier, 11 Rue Gaillon; Librairie du Grand Hotel, Boulevard des Capucines, 3 Avenue Victor Hugo, and at all the kiosks in Paris.GERMANY—  
BERLIN: Bote & Bock, 57 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 50; Georg Pothow, Kant Strasse 31; Nagel & Durethoff, Mota Strasse 69. FRANKFURT-ON-MAIN—Railway Bookstall. MUNICH—Karl Schuler, 3 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Brienerstrasse 54, opposite the Café Luitpold. Alfred Schmid, 34 Theater Strasse. Otto Halbrodt, Promenade Platz 13. Richard Seiling, Diener Strasse 16. LEIPZIG: Ernest B. Hauser, Gottsched Str. 14, in the Central Theatre Building. Franz Jost, of Peters Steinway; C. A. Klemm, Newmarket. DRESDEN: H. H. Bock, Pragerstrasse 12; F. Riss, Seestraße. COLOGNE—Schmitzsch, Buchhandlung, Railway Bookstalls.HOLLAND—  
AMSTERDAM: Willem Stumpff, Jr., Muziekhandel-Spui 2.ITALY—  
MILAN: Carisch & Janichen, Corso Vittorio Emanuele 27. Romo Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. FLORENCE—Brissi & Niccolai, Via de' Corvetani 12.SWITZERLAND—  
GENEVA: Mr. Henn, 6 Boulevard du Théâtre.EGYPT—  
CAIRO: News-stands.**SUBSCRIPTIONS:**

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States,	£1 8s.	Austria	\$5.00
Great Britain	81.25 fr.	Italy	81.25 fr.
France	25 m.	Russia	12 r.

Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

**Rates for Advertising on Application.**

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

**THE MUSICAL COURIER EXTRA.**

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

A NEW mechanical appliance is being shown at a hall in Broadway, and the inventor claims that by a process of electrical vibration he can "get music out of almost anything." He should begin on Brahms' symphonies.

MUSICIANS will do well to remember an utterance recently made in THE MUSICAL COURIER office by a philosopher who was also a humorist: "I am an old man and have had many troubles, most of which never happened."

BELIEVERS in heredity will find in Mischa Elman an interesting example of talent transmitted, says Cassell's Magazine. His father, a poor Jewish schoolmaster in Talnoje, a small village in South Russia, was a skillful violinist, while his grandfather was a public performer of considerable repute.

GERTRUDE PEPPERCORN, the English pianist who is booked to tour America this season, fell ill on the day she was to set sail and has been obliged to postpone her coming until later in the winter. A great number of concerts had been arranged for her, and there is general disappointment over the enforced delay attending her visit.

BOSTON is to have some grand opera after all. The Metropolitan has decided to give a short season there in the spring. Several years ago the management of the Metropolitan announced that the company would never more go to Boston, owing to the poor receipts there. Boston has been resting content under the ban. Why get it angry again?

RICHARD WAGNER's memoirs, which, according to his own express wish, were not to be published until thirty years after his death, will see public light in the year 1913, the composer's family being already engaged on these valuable documents, which, in spite of their bulk, only bring us to the year 1846, and therefore not covering what to the outside public at least may count as the most interesting years of Wagner's career. After everything that the world has been saying about Wagner for over fifty years, it will be interesting to read what he had to say about himself. Judging by his writings already published, the memoirs will find much to admire in Richard Wagner.

MELBA's phenomenal popularity with the public continues to be the talk of the town. Nothing quite like it ever has been experienced in New York before. The only approach to the Melba furore was the excitement over Patti in her palmiest days here, but actual box office figures give the victory to Melba. The recent "Traviata" and "Rigoletto" performances were sold out for days in advance, and the "Traviata" matinee next Saturday—marking Melba's third appearance here—reveals the fact that there is not a ticket to be had for love or money, with as much as \$50 being offered for the best seats in the parterre. As a local society weekly expressed it some days ago: "New York has gone Melba mad." Incidentally, the unprecedented triumph of the diva has put Hammerstein's Manhattan Opera out of all possible financial danger, and the permanency of that institution as New York's leading and representative Opera now is fully assured. At the beginning of the season, Hammerstein confidently expected to lose \$250,000; now he is certain to clear all his expenses and gain a small profit besides. What this means in the first season of a new grand opera project in this city need not be pointed out in detail to the sophisticated public of the metropolis. To persons in other quarters of the globe—where grand opera is usually run at an enormous loss which has to be made up by municipal or state subvention—the significance of the Hammerstein success is strikingly clear. And all this has been accomplished by one man, who had no social coteries to back him with its shoddy prestige and shady millions, and whose singleness and sincerity of purpose never wavered for an instant in the face of the most savage opposition, the friendliest of well-meant, but misguided, warnings, and even the most rancorous abuse and sharpest ridicule. Together with Henry W. Savage, Hammerstein has proved himself to be the greatest operatic generalissimo of the past fifty years. He is often called "a man of theories." In the present brilliant battle he has had but one theory, and it brought him victory: the desire to make music rather than money. The public was quick to appreciate the compliment to itself. As Schumann once said of a great composer, THE MUSICAL COURIER says of a great operatic organizer who will play the biggest kind of a role in the future operatic history of this country: "Hats off to Hammerstein."



# AN OLD LIE, MARVELOUSLY SUNG.

HAMMERSTEIN'S GREAT TRIUMPH AT THE MANHATTAN OPERA HOUSE.

(Editorial in the New York Evening Journal, January 12, 1907.)

Melba, Bonci and Renaud sang in Verdi's "Rigoletto" at Oscar Hammerstein's Manhattan Opera House last night.

It was an extraordinary performance and a very wonderful audience.

Every inch of space was occupied, every seat was filled, every foot of standing room—from the floor of the house to the topmost gallery—was packed.

It was a musical audience, a great crowd of people understanding and loving music, a collection of the world's greatest artists, a real tribute to the courage, resource and professional genius of Oscar Hammerstein, the impresario.

Before the curtain rose it was necessary to call the police to keep the crowds in check and to persuade thousands that the opera house was full and that no more could enter.

We have expressed the hope that New York would show appreciation of Hammerstein's enterprise in offering good music to the people, and that hope appears to have been reasonable.

It is evident that there are men and women in New York that go to the opera to listen to music and not merely to strain their ears for the chatter that comes rumbling up from under the diamond "stomachers" or crackling out from under the jewelled, comic coronets of gilded geese. It appears that we have intelligent men and women that think more of artistic work than of dull, overfed "society" names. It is really a pleasure to know that a Melba or a Bonci can pack a great house without the assistance of a Vanderbilt, Astor, Cashbox, Solidgold or other intellectual name to attract.

It was a great musical and artistic triumph—a triumph for the artists, fired by enthusiastic applause; for Hammerstein, the man of ideas and real musical knowledge, and for the public, that proved its appreciation of real merit.

And it was a wonderful singing of an old, energetic, hard-to-kill lie.

Do you know the story of Rigoletto, the hunchback jester?

If this column could sing, hum or whistle, you would at once recognize "La Donna e mobile," the song that may be called the backbone of this opera. The song is so tuneful that Verdi would not allow it to be sung when the opera was rehearsed. He feared that it would be known to everybody before the first night of the opera. So he had the tenor rehearse it in private, and only those in the secret knew the song on the opening day.

"Rigoletto" is one of the great operas that combine musical power with degradation of music. It tells a false story of murder, and the "great" song is a calumny on woman.

The hunchback toady seeks to ruin a good woman and brings about the murder of his own daughter. The daughter sacrifices her life to save that of the worthless duke, the duke walks serenely away with the murderer's red-petticoated sister singing:

"La Donna e mobile  
Qua pluma al vento."

Which means that woman is as changeable as a feather in the wind. That statement is as old as it is foolish.

As a matter of fact, woman compared with man is as steadfast as Pike's Peak. She wants nothing better than to "stay put" if man will only let her. Man is the vain, complacent and often fat donkey, unreliable, untrustworthy, while woman bears the burden, as well as the children, and treats man far better than he deserves.

However, "La Donna e mobile" is a good song, and Bonci sang it wonderfully well.

He has intelligence, a wonderful voice, temperament and boots turreted fancifully at the top, like the tower on the medieval castle of a modern life insurance president.

Melba was a delight to old and young, especially old. For she must be fully thirty-five—having a married child—yet her voice was never better; perhaps never as good. She cut out the tail end of Verdi's opera to avoid the nuisance of pretending to be dead while her poor old father sings out his sorrow over her.

He sang over a bogus corpse of straw carried out by the villain with one hand, and evidently weighing only a pound or two. That was not as artistic as it might be, and Mr. Hammerstein should stuff a few stones into that corpse if he cannot persuade Madame Melba to lie down, and wait, and sing the opera out.

Whether she should have waited until the end or not, Melba deserves the thanks of all. Her voice is a marvel, her vitality and ease extraordinary. She proves to woman that her career in the near future will be the interpreting of great works of genius. A woman need not care who writes the great songs if she can sing them.

Renaud is by far the best Rigoletto that this country has heard within twenty years, anyhow. He is the best ever heard by this writer, who has listened to Rigolettos of different kinds in New York, London, Paris, Milan, Monte Carlo, and disliked a good many of them. Mr. Hammerstein showed knowledge in offering Renaud to the American public.

By way of carping criticism, we should ask Mr. Hammerstein to leave the large lumps off the ankles and tibia of his Rigoletto. It is the classical thing, of course, to make Rigoletto physically revolting to the audience. But is it necessary to go so far? A big hump, a leper-like beard and a blotchy face ought to do without the lumps on the legs, that detract from good music. However, Mr. Hammerstein has done so well that if he is attached to the lumps and wants them for the sake of antique association we have no objection.

Renaud is a good actor—a wonderful actor. If Belasco could teach him to speak English and tear false sentimentality to pieces, he could make of him another Warfield and destroy a real artist in the process, just as he destroyed a good comedian when he made of Warfield a serious actor.

That is all we have to say about last night's extraordinary performance, except that we want our readers to go to Hammerstein's Manhattan Opera House and listen to the really good music, if they can afford the high prices. Even the cheaper seats are good; the theater is well ventilated, and the man who hears half a dozen good operas has added to his intellectual education and made his horizon wider.

LESCHETIZKY is reported to have uttered an opinion recently on national musical characteristics based on his long experience in teaching pupils from all countries and of all races. The English Leschetizky defines as good musicians, but poor performers, with the head better developed than the heart. The Americans are more spontaneous. Accustomed as they are to keep all their faculties alert, they have rapid technical facility, but, says Leschetizky, they study more from a desire to make a business of music than for any love of the art. The Russians, in Leschetizky's opinion, stand in the highest rank. With prodigious technic they possess musical passion, dramatic power and extraordinary virtuosity, and become marvelous executants when they have the patience to persevere to the end with their studies. The Pole, less impetuous than the Russian, inclines mostly to the poetic side of music; his predominant gifts are originality, refinement, exquisite delicacy and instinct of rhythm. The French Leschetizky compares to birds of passage who flit on high amid the clouds unconscious of what goes on below; in execution they are elegant, incisive and phrase well. The Germans are remarkable for their seriousness, their patience in noting the smallest particular, and they possess humble and deep-seated love of their art, but their penetration leaves much to be desired. The Swedes possess much talent and are exceptionally sympathetic to Leschetizky, but he loves the Italians best of all, even though they never learn to play the piano really well. From the foregoing it will be seen that if Leschetizky's pupils have learned much from him during all these years he has also learned something from them. The passage relating to Americans hits home hard.



## LATE PARIS NEWS.

PARIS, January 4, 1907.

The Paris performance of "Salome" has been deferred to March, and twelve performances have been planned, the first of which at least will be conducted by the composer. The performances will take place on non-subscription nights, which mean Tuesday, Thursday and Saturday. Strauss has accepted Gailhard's adaptation, and there will be some changes in the score as a consequence.

It should be stated that the first Italian performance of "Salome" was at Turin, the next at Milan, and that at Turin, Bellincioni in the title role, rose to extraordinary heights, surprising every artist and the whole cognoscenti.

Puccini has left for London on his way to America. The Milan contingent that promised to accompany him remained at home, after all.

Calvé, who is at Nice and Monte Carlo, contradicts all the printed reports on her alleged engagement to a wealthy American. She was, of course, innocent of these rumors. Thus a lot of space (called valuable), white paper and ink were wasted in thousands of American papers as usual on nothing. The papers of Europe either ignored all the nonsense or dismissed the rumors with a line. Curious to relate, the Paris papers charge for such kind of advertising at so much per line. That seems to be sane at least, for to give columns upon columns on all such gossip as is done by our papers at home, delude the public and also at the same time publish falsehoods, and on top of it all get nothing for it does seem the proceeding of the insane.

BLUMENBERG.

## BULOW AND TSCHAIKOWSKY.

The following letter has been received by THE MUSICAL COURIER, and an examination of the facts proves that the writer's protest is justified:

314 BOYLSTON STREET, BOSTON, MASS.

To The Musical Courier:

In Edgar S. Kelley's most excellent paper, "Tchaikowsky as a Symphonist," just now printed in THE MUSICAL COURIER, he gives the idea that this composer's B flat minor concerto for piano was first produced in New York City, the work being "played a few months later in Boston by B. J. Lang." The first performance of this concerto, its initial performance, took place in Boston, Mass., in Music Hall, October 25, 1875, at the fifth of a series of concerts given by Von Bülow, who had brought the manuscript score and parts from Europe when he first came to America at that time. The program of the concert contained the following announcement: "The above grand composition of Tchaikowsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has never been performed, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest." B. J. Lang was the conductor on the occasion of this initial performance. At a matinee on October 30, following, Von Bülow played the concerto again. B. J. Lang did not play it until the year 1885, ten years later than its first performance.

When Von Bülow first put the concerto in rehearsal Carl Bergmann was the conductor, but very soon there was a misunderstanding between Von Bülow and Bergmann, and during the controversy some very animated repartee was handed about between them, but as Von Bülow was a master in this art as well as in that of piano playing, he soon gave the "knock out blow," when Bergmann laid down the baton and left the hall; in

fact, left Boston for New York, where all discouraged, impoverished and unappreciated Boston musicians fly for encouragement and support.

This is how Mr. Lang came to conduct the performance. So important an article as Mr. Kelley has written should be more accurate in its historical references.

WARREN DAVENPORT.

THE musical anniversaries for the third week in January follow: January 16, Leo Delibes, died in Paris, in 1891; Karl August Krebs, born in Nuremberg, in 1804; Gustav Friedrich Kogel, born in Leipsic, in 1840; 17th, first performance of Verdi's "Il Trovatore," in Rome, in 1853; Wilhelm Kienzl, born in Waltzenkirchen, in 1857; Francois Joseph Gossec, born in Vergnies, Belgium, in 1733; 18th, Alexis Emmanuel Chabrier, born at Auvergne, in 1842; Antoine Francois Marmontel, born at Clermont-Ferrand, in 1816; 19th, Hans Sachs, died, at Nuremberg, in 1576; Ferdinand David, born at Hamburg in 1810; 20th, John Tiplady Carrodus, born at Keighley, in 1836; Franz Lachner, died in Munich, in 1890; 21st, Alexander Edouard Gorla, born in Paris, in 1823; Gustav Albert Lortzing, died in Berlin, in 1851; 22d, Vincenzo Righini, born in Bologna, in 1756; 23d, Antoinette Sterling, born at Sterlingville, N. Y., in 1850; Felix Clement, died in Paris, in 1885.

## EDITORIAL OVERTONES.

HENRY T. FINCK, the wise and witty critic of the New York Evening Post, says in his Saturday feuilleton of last week:

When Leoncavallo gave his concerts in New York the critics gently expressed doubts as to whether his band really was the famous orchestra of the Scala in Milan. At Butte, Mon., there was a less uncertain tone. The News of that fastidious town described the orchestra as "an underpaid, incompetent bunch of organ grinders," and further said that "the conglomeration of fifth-rate musicians designated in the advertising as the La Scala Orchestra is the grossest imposition ever foisted upon a Western audience."

While we believe the accusation of the News to be unjust, we cannot help joining Mr. Finck in his admiration for criticism of the hit-from-the-shoulder kind.

A German paper reproduced last month, on the occasion of the sixtieth anniversary of Wagner's first marriage, the certificate thereof preserved in the church of Königsberg. It is curious as showing that the spelling of the family name was Wagener:

Iuram cōlibatis.

Ich Wilhelm Richard Wagener

Ich Christine Wilhelmine Planer

schwören zu Gott dem Allmächtigen einen leiblichen Eid, das ich die Demoiselle Christi: Wilhelm. Planer den H. Wilhelm Richard Wagener zu heiraten Willens bin, ich nirgend verheiratet gewesen, noch mich irgend einer anderen Person öffentlich im Beisein eines Predigers versprochen habe. So wahr mir Gott helfe durch Jesum Christum. Amen.

Wilhelm Richard Wagener Musikdir.

Christine Wilhelmine Planer.

The London Telegraph, in commenting on the profitableness of writing popular music, boasts that 300,000 copies were sold of Penn's "Pansy Faces." That record seems childish compared to the 1,000,000 copies of Sousa's "Stars and Stripes" sold in the United States alone; and Orpheus only knows how many millions of copies have been and are being sold all over the globe of the same com-

poser's "Washington Post" and "High School Cadets." Next to the waltzes of Johann Strauss, no other popular music ever had such wide and lasting vogue as that of John Philip Sousa.

The new opera by Leoncavallo is to be called "The Red Shirt." Will the critics tear it from his back?

The published list of New York's taxpayers for 1907 shows that Henry Fink has been assessed \$100,000. To allay all fears, it is herewith stated that the critic of the Evening Post spells his name Finck.

The Tribune announces that when Puccini arrives here this week he will be dined by the "Metropolitan Opera and Real Estate Company jointly." That will be quite a site.

The telegraph wires from Pittsburg have been humming the discordant song of the quarrel between Louise Homer and Emil Paur at the latest symphony concert in the Smoky City. The story runs that "just before the beginning of the concert Madame Homer was in the artist's room when Conductor Paur walked in and sat down, keeping on his hat and overcoat and puffing a big black cigar. He started to talk, but the singer, after taking one look at the cigar, which was throwing out dense clouds of smoke, fled. Paur calmly took off his hat and overcoat, finished his smoke and left the room. Then Madame Homer re-entered, threw open the windows, flung the conductor's hat and overcoat into the hall, and locked the door. Paur returned, found his belongings on the floor, and pounded angrily at the door of the artist's room. Neither to his pounding nor to his demand for an explanation or an apology was any answer forthcoming. The ice that enveloped the conduct of the leader and the singer when they were on the stage was so thick that it could have been cut with a knife, and it was noticed and commented on by the audience." THE MUSICAL COURIER is loath to believe that Paur acted in the cavalier manner described by the news dispatch. He certainly knows how to behave in the presence of a lady, and has been in America long enough to appreciate the respect with which the weaker sex is treated in this country. No doubt the incident rests on some trivial happening, which the press associations, with their usual avidity for sensationalism at any price, magnified into the present ungallant and scandalous story.

The John Lane Company is about to issue a most interesting book of eighty-five pages called "Strauss' 'Salome,'" by Lawrence Gilman. The advance pages of the little work show it to be a succinct and illuminating guide to Strauss' masterpiece, with lucid explanation of the text and well chosen quotation of the chief musical motives. No critical estimate of the opera is attempted, and thereby the value of the volume as a guidebook is considerably enhanced. Nothing that has been published or said hitherto about "Salome" will be found quite so instructive to the student of the subject as the present John Lane publication.

THE New York dailies are taking the tip from THE MUSICAL COURIER. Read what the Sun said editorially last week:

Whatever may be the final result of Mr. Hammerstein's musical enterprise, he has already proved the falsity of one operatic tradition for-

# The National Conservatory of Music of America

Founder and President, MRS. JEANNETTE M. THURBER

47-49 WEST 25TH STREET, NEW YORK.

Incorporated in 1885 and chartered in 1901 by Special Act of Congress

WASSILI SAFONOFF, Director. Artistic Faculty

Address the SECRETARY only

SEMI-ANNUAL ENTRANCE EXAMINATIONS.

Singing, Piano, Organ, Violin and all Orchestral Instruments  
January 7th (Monday), 10-12 A. M., 3-5 P. M., 8-9 P. M.



merly held in local reverence. The performances at his opera house have shown that there are good singers in Europe who remain unknown to this public, and that the foreign field is by no means so barren as New Yorkers had been led to believe. Mr. Hammerstein's efforts were confined almost exclusively to one department, as he sought chiefly singers of Italian opera. He has demonstrated that there are still artists of the kind he desired much superior to others that have been presented here as the best to be engaged in Europe. If New York's latest impresario has established this fact in reference to the Latin countries, who is to explore the German operatic theaters on behalf of our opera?

Competition seems just as vital to art as to trade, and Mr. Hammerstein has supplied a quickening incentive to all impresarios of the future. His enterprise is bound to have an influence favorable to the musical interests of this town. In every department of the masculine part of his company he has produced an artist of high rank. That he has accomplished less impressive effects on the distaff side is owing to the fact that great women singers are rarest in the field where he sought them.

Whether or not there is room in New York for two opera houses of high rank is a question that cannot be answered until the end of the season. In any case the public will benefit. Opera in this city is certain to be better in the future as the result of Mr. Hammerstein's experiment, whether or not his establishment endures.

It is for his researches in the foreign field that New Yorkers will have most cause to be grateful to him. Our opera has long enlisted the services of the most noted singers in the world. No other city hears so many of the high priced stars. It has recently come to be true, however, that some of our singers have only a local reputation. It is not always easy to explain why they should hold positions of importance in a company that contains only the best singers. Formerly it was enough to say that no better performers could be found in Europe. Now Mr. Hammerstein has shown how inadequate that explanation is. There are apparently as many artists in Europe as there ever were, if managers are able to recognize their merits and courageous enough to try to build up for them a popularity in this country. New York audiences are suspicious of strangers in the operatic world. The newcomers must prove their merits, and the standard by which they are judged is high. That Mr. Hammerstein's artists have pleased so well is additional testimony to their qualities and to his fitness to be an impresario of grand opera.

#### Von Ende Chamber Music Novelties.

The first of four chamber music concerts devoted to new and rarely heard works (the third season) given by Herwegh von Ende at the American Institute of Applied Music, occurred Saturday afternoon, January 12, with the assistance of Eleanor Marx, soprano; Modest Altschuler, cellist, and Cornelius Rübner, pianist and composer.

A sonata for piano and 'cello by Handel opened the program, played by Messrs. Rübner and Altschuler. This was instinct with life and the classic phrases took on new meaning. A group of six songs by Rübner followed, sung by Mme. Marx, some in English, others in German, with noticeably clear utterance by the singer. The songs presented a variety of emotions, and their spirit, whether dramatic or tender, was finely brought out by Mme. Marx. "Frühlingszeit" brought the series to a brilliant close, following the "Einsamkeit," with its wave-like accompaniment. The composer played the piano score, and received warm recognition, which he, however, insisted on sharing with Mme. Marx. A trio for piano, violin and 'cello, by A. Simon, proved to be a very interesting work, modern and melodious. It was played with spontaneous ensemble by Rübner, Altschuler and Von Ende. The rooms were crowded with an intelligent and obviously interested audience of music lovers. Mr. von Ende is to be thanked for these concerts, which are sui generis in New York's musical life.

At the second concert, January 30, Miss Chittenden and Mr. von Ende will play sonatas by Leclair and Veracini, and a soprano, to be selected, will sing songs by d'Albert.

#### Successful Season of M. B. de Bor.

One of the busiest studios in Carnegie Hall this season is M. B. de Bor's. Mr. de Bor is enjoying an unusually successful year, and among his many pupils are a number of remarkable voices, which will be heard very soon at a recital in the de Bor studios.

#### CLEVELAND CHATTER.

719 THE ARCADE,  
CLEVELAND, January 12, 1907.

I hate to do it, but as this is my first letter in the new year, and it has been troubling me for some days, I have decided to rid myself of it. THE MUSICAL COURIER readers have my sympathy. I thought that it was poetry till it came to the surface.

1906-07.

The tale of yesteryear is done,  
We close the book, erstwhile begun,  
But straightway open another one,  
The bright book of tomorrow.

What boots it if in nineteen-six  
Our wants and finance did not mix;  
We do not navigate the Styx,  
Besides, we still may borrow.

The darkest night precedes the day,  
The longest lane must turn some way,  
After the rain it shines, they say,  
So why indulge in sorrow?

If nineteen-six were drab and drear,  
And champagne tasted much like beer;  
Let's all brace up and give a cheer  
For nineteen-seven tomorrow.

And now to local chatter and comment. Since my last we have had the Paur Orchestra in a splendid program magnificently presented. The piece de resistance was Tchaikowsky's fourth symphony, and Paur gave it an illuminative reading, with artistic response from his players. It was really great. Like Patrick Henry, I know not what others may think, but for me give me the great Russian. To me he is the greatest symphonist since Beethoven. He may not possess the classicality of Brahms, but he has an epical depth of emotion that is most wonderful. And the fourth symphony is by no means his least important in symphonic effort. The "Scherzo," with its pizzicato brusqueness, seems to me grotesque frolicking of titans. The antiphonal use of the strings, wood and brass instruments and their final tossing of the themes is unique in symphonic literature. And Paur excelled himself in its performance. Olga Samaroff proved her pianistic artistry in Liszt's E flat concerto and pieces of Chopin. She has an unusual virile and vibrant tone and a technic that makes her playing fairly scintillate with brilliancy. She played Moszkowski's "Etincelles" as an encore in a style that sparkled like an exploded sky-rocket. This concert was one of the most satisfactory symphony programs we have listened to this season.

This week we had, under the auspices of the Lyceum League, the Olive Mead string quartet and George Hamlin, tenor. The playing of the quartet was artistic in the highest degree, and what most surprised me was the musicianship displayed in the interpretation of works like the Beethoven and Dvorák quartets. Miss Mead has a tone production never obtrusive, but always refined and beautiful. One needs only to hear her play to recognize her as a Kneisel pupil. And the playing of the quartet was the Kneisel quartet in miniature. George Hamlin achieved a signal and artistic success. His voice is one of rich resonance and his interpretation of songs of Strauss, Schumann and Brahms was both intellectual and emotional. I have yet to hear a better American tenor. His style has broadened much in recent years and his vocal control is well high perfect.

The Philharmonic string quartet of this city gave a fine program at the Temple on Wednesday evening. The playing of this local contingent is worthy extended exploitation. The finesse in ensemble it has attained puts it in the artistic class—and well up at that. Marcossion and Heydler appeared in solos and played with their customary excellence. Harry P. Cole was the assisting vocalist. I have never heard his voice when it was so sympathetic and emotionally expressive. Cole has been doing much concert and oratorio work this season, and is always successful in pleasing his audiences.

Last Sunday's "Pop," under Johann Beck, presented an interesting program to an unusually large audience. The chief interest of the program centered in a "Bagatelle Suite" for strings by Karl Rychlik, a talented member of the first violins. It proved to be a genial and melodious composition, and evidenced excellent musicianship on the part of its composer. Felix Hughes was the baritone soloist and gave in refined and artistic style the "Hans Heiling" aria and an excerpt by Massenet. His reception by the audience was most cordial and hearty.

The New York Symphony Orchestra gives us two programs tomorrow—Sunday—at the Colonial Theater. In the afternoon a Wagner program and the evening a Russian, including Tchaikowsky's "Pathétique." So it is that your representative will listen to two great sermons tomorrow. To tell the truth he could stand such preachments every day, especially when the texts are Wagner

and Tchaikowsky, for these two names represent the gospel of modern dramatic and symphonic art.

Sunday afternoon at Keith's Theater occurs the usual "Pop" concert. Ring has the baton in hand upon this occasion and among other good things will give Tchaikowsky's "Nutcracker Suite." Charles Rowe, the local pianistic prodigy, will play Chopin's A flat polonaise and Liszt's "Rigoletto Fantasia."

Edwin H. Douglass has returned after a flying trip to Dresden, and the microbes of vocalism are again disturbing the atmospheric environment of his studio. Edwin gives vocal lessons to a large contingent of pupils.

And now amen, pro tem.

WILSON G. SMITH.

#### A New Oratorio.

DRESDEN, January 2, 1907.

With Franz Liszt, Verdi, Kiel, Perosi and Elgar as predecessors, it would seem difficult for any modern composer to strike a new note in church music, yet in his oratorio, "Blessed Are They Who Die in the Lord," Prof. Albert Fuchs has done that. While he, like Liszt, has emphasized the personal, subjective element, and like Verdi, chooses the melodic and incidentally chromatic form for his mode of expression, yet he differs from these entirely in that he has dropped wholly the recitative and has gone even farther than the rest in deviating from the older stilo fugato, which belongs to the former more severe polyphonic music.

He has shown himself rich in melodic invention, versatile in tonal coloring and design, painting his pictures in quick, forceful strokes, which he causes to pass before us in panoramic-like views, sketching as he has done in a single poem almost the whole history of Judaism and Christianity, as far as it refers to his chosen subject. In this respect Professor Fuchs has shown that he knows how to speak volumes in a single word, and while the great variety of thought and idea appears often abrupt and broken in its swift passage before the mind, yet it is in fact a logical, coherent and connected whole. Some explanation of the text is necessary to render the foregoing quite clear: The mind of a dying man as he sees death approaching is troubled with the thought of passing into another sphere ill prepared to die, having passed his life wholly amid the world, absorbed with its cares and pleasures, and almost alienated from all religious thought and doctrine. As in a delirium, he sees God first as only a righteous and avenging Judge, in all the various scenes of the history of his people before the coming of Christ; then later God appears as a loving Father, sending a Saviour into the world, heralding love and forgiveness; the mind of the dying one, as he is constantly soothed by the daughter at his bedside, is now assured of pardon, and he passes away in perfect peace. The general dictum of the musicians here is that this is a most remarkable work. Fully at home in the old as well as the modern school of orchestration, Fuchs also shows a skilled hand at the chorus, though this seems sometimes pitched too high for the human voice, a fault to which Beethoven himself was often prone. Always interesting and forceful, the work attains moments of great and overwhelming grandeur, as in the "Dies Irae"; of melting tenderness and power as in the voice of the Saviour, sung with great beauty by the tenor of the Dresden Opera, Giessen. Exceptions have been taken to the voice of Lilith, the temptress, as this is necessarily of too sensuous a character for church music, although it may be considered admissible for every dramatic and convincing purpose. A word as to the performance and the audience which crowded every nook and corner of the Drei Königs-Kirche. The solo singers, Frau Boehm van Endert, Fräulein Krull, Perron, Leon Rains, all but the first mentioned from the Court Opera, with the assistance of Hertha Demlow, from Berlin, were surely of the choicest selection from musical circles here, and all, especially Leon Rains and Hans Giessen (Perron was too often off pitch), with Frau Boehm acquitted themselves bravely of their tasks, Giessen decidedly with his wonderful power of interpretation carrying off the honors of the evening. Herr Albert Fuchs directed the Singakademie in the chorus, as also the whole work, while Friedmar Töpfer at the organ was with the Gewerbehausecapello a powerful adjunct, in a most lofty and grand interpretation of a work which all must recognize is remarkable alike for its newness and its power.

Prof. Albert Fuchs is the director of the Robert Schumann Singakademie and also professor at the Dresden Royal Conservatory.

E. POTTER-FRIESSLE.

#### Recital by Evelyn Chapman, a Boice Pupil.

A recital will be given by Evelyn Chapman at the studios of her teacher, Mrs. Henry Smock-Boice, on Saturday afternoon, January 19. Miss Chapman is enjoying a successful season as a concert soprano as well as at her regular church work.

## NATIONAL OPERA COMPANY.

It is a foregone conclusion that the National Opera Company, which is to essay a most important experiment in Rome, will have among its singers a number of high reputation. A prima donna, who will take a conspicuous part in this organization, is Mary Elizabeth Beer. An engagement has been closed with her for the season, and she is to assume some of the most important roles in the operas which are to be produced in Rome. She was born in Bucyrus, Ohio, and disclosed wonderful talents for music when a little girl. She received instruction from the best teacher of her native town, who, recognizing her as a musical genius, advised her parents to have her voice cultivated under some distinguished master. Preliminary to entering upon a course of instruction in singing, she entered the Wooster University, where she



MARIA DE MACCHI AS SANTUZZA.

took a complete classical course. Afterward she pursued a full course of music in the Conservatory of Music in that town, and received instruction from a distinguished teacher of the voice. Immediately thereafter she moved to New York and placed herself under Emilio Bellari, one of the foremost vocal instructors in the city. Then she studied for a considerable time with C. de Macchi, who declared that she was one of the most talented pupils he had ever taught. He coached her in operatic work, and she perfected herself in some of the leading contralto roles of Italian opera. Miss Beer has sung with great success throughout the Middle States, and has also made many successful appearances in New York. As a church singer she won a high reputation long ago, but as her obvious destiny is grand opera, she is now devoting herself entirely to study, with a view to following this career.



MAIN ENTRANCE STAIRWAY OF NATIONAL OPERA HOUSE, ROME.

Already she has taken part in a number of operatic performances, and such parts as she assumed she did full justice to. Some of her appearances were made in the operas which were produced by Julian Edwards, who paid her a very high compliment, and advised her to enter the grand opera field. Miss Beer has associated herself

with the National Opera Company, and placed herself under the guidance of C. de Macchi, who will lead her in the way she should go. Doubtless, high honors await this prima donna.

The National Opera Company, which is to be under the direction of C. de Macchi, will be thoroughly organized before the beginning of the season in Rome, Italy. De Macchi is devoting his days and his nights to this enterprise, and is one of the hardest worked musicians in New York. From early in the morning till late at night he is busy coaching the singers who are to become members of his company. Already he has secured finely equipped sopranos and contraltos, and has also heard several tenors, baritones and basses. One of the most gifted of these singers is Campana, a baritone, who will soon make his appearance before the New York public. De Macchi, who discovered him, says that he promises to become a very great singer, and that he expects him to shine in all the operatic roles which he will assume.

As THE MUSICAL COURIER already has announced, the National Opera Company has leased the Teatro Nazionale, in Rome, Italy, for a season of grand opera, beginning May 20 and running until the latter part of June. As is well understood by tourists and others who have visited Rome, May and June are the two pleasantest months of the year there. During this period the city is filled with visitors from all parts of the country and all the hotels are

### National Opera Company Concert.

The National Opera Company has arranged a concert for Sunday evening, January 20, in Carnegie Chamber Music Hall, to introduce to the New York public Ettore Campana, a baritone, who won great success in the Maine Music Festival.

Managers, musicians, students and others who wish to attend this concert will receive complimentary tickets if they apply by letter to the National Opera Company, No. 517 West End avenue.

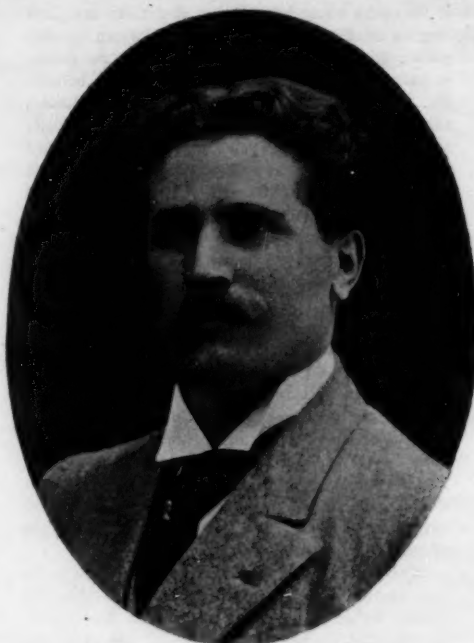
crowded, and there is a scene of perpetual animation. This is much the best time for the presentation of important musical enterprises, and the National Opera Company has done well to select this period. As is well understood, this important enterprise is under the direction of C. de Macchi, the distinguished opera specialist, who has had very great success in coaching aspirants for the grand opera. Since this enterprise was undertaken by him he has been devoting his entire time to it. Having visited Rome and conferred with influential musical people of that city, he has proceeded in the most intelligent way to carry out his plans. He is taking nothing by chance whatever, but is proceeding in accordance with the suggestions made by his musical friends and advisers in Italy. Everything is developing in accordance with his desires, and there can be no doubt whatever of the brilliant success of his admirable project. From time to time this paper will chronicle the important happenings associated with this laudable enterprise.

Conductor Vigna, of the Metropolitan Opera House; Mr. and Mrs. Carl L. Schurz, Mr. and Mrs. C. de Macchi, Signor Campana, Mr. and Mrs. Brown, Mr. and Miss Lindo, and others, were among the guests at a birthday and New Year's Eve party given by Mary Tiedemann. Signor Campana, accompanied by C. de Macchi, sang the prologue from "Pagliacci," credo from "Otello," and several other operatic arias, with a voice of such great power and beauty as to cause Conductor Vigna to express his regret at not having such a singer connected with his forces at the Metropolitan Opera House.

Maria de Macchi, the dramatic soprano, has promised to exert her influence with the Italian opera managers in behalf of Campana, who will go to Italy next spring for the Roman season with the National Opera Company.

Mlle. de Macchi, after singing in "Aida" and "Giacinta," in the Grand Opera of Florence, last November and December, is at present creating the role of Mila di Codra, in the new opera, "La figlia di Jorio," in Genoa, having been selected by Franchetti, the composer, who is enthusiastic over her interpretation.

It is definitely settled that one of the operas to be given at the Teatro Nazionale, of Rome, next spring, will be "Cavalleria Rusticana," which has never failed to draw crowded houses in Rome. It was there this opera received its first hearing, May 17, 1890. Mascagni, its composer, being present.



ETTORE CAMPANA.

### EUROPEAN NOTES.

At the second concert of the Dortmund Musik Society Janssen conducted, admirably, Bach's "Magnificat" (D major, arranged by R. Franz), and in conclusion, the "Intermezzi Goldoni," by Enrico Bossi, given for the first time.

At this year's Cecilia Festival, in Münster, the first day was devoted to Handel's oratorio of "Saul" (in Chrysander's edition), and the second to Bach's cantata, "Bleib bei uns," Bruckner's fourth symphony and solo performances.

Georg Schumann's new work, "Overture to a Drama," had its first production at the Cologne Gürzenich concert, under Director Steinbach, and in Berlin, under Nikisch, at the Philharmonic concert.



MARY ELIZABETH BEER, OF THE NATIONAL OPERA COMPANY.





# MUSICAL EDUCATION.



## Efficient Teachers.

J. G. Wight is president of the educational work of a town of 2,500 pretty girls of that most interesting age, fourteen to eighteen, who comprise the Wadleigh High School, New York. It is said of Mr. Wight that there is no quality necessary to the presidency of youth, male or female, that he does not possess. Added to this, he is the best reader of the Bible thus far heard. Much of this is perfunctory, badly enunciated, unimpressive, conventional. From his lips the maxims read might have come from the Board of Education, so practical, logical, necessary and authoritative do they read. As a result, they are listened to with breathless attention, and with eyes that have understanding and interest in them. This principal loves music, believes firmly in its beneficent influence, is enthusiastic as to its place in school work, and energetic in its advancement.

The Wadleigh High School has two buildings—the Wadleigh proper, near One Hundred and Fourteenth street and Seventh avenue, and another near Eighty-first street. In the former are two music teachers, Anna G. Judge and Elizabeth E. Blair. Olive Moss has charge of the music in the Eighty-first street building. The assembly room of the Wadleigh school is one of the most beautiful in the city. As in the Brooklyn Commercial, Manual and High schools, it is large, modern, with raised seats and gallery, stained glass windows, white walls and pillars, carpeted platform and tasteful decoration. Della Robbia casts frame Washington and Lincoln, the American flag in a glass case to the front, banners with maxims of truth and right drooping about the grand piano. For the general music work all the teachers were grouped upon the platform, with the accompanist, three violinists and a pianist, members of the school. Attention was called to a violin rehearsal after school and other music matters. The march by which the students entered the room was refined and beautiful, artistically played with beautiful touch and finish by Miss Judge, an accomplished pianist. There was no noise to interfere with hearing this, and there was no talking anywhere. "Trust in the Lord" was sung to the "largo," with violin and piano accompaniment. A Chopin fantasy was played by a Miss Block, who received applause from her classmates. A "Venetian Love Song," by Nevin, and a selection from "Aida" set to other words followed. An air of quiet refinement filled the place. Kindliness, gentleness and self control were plainly indicated at every turn.

This assembly room is used as the music room. Recently another has been fitted up on the floor below, indicating, as elsewhere, growth. United classes of from twenty to sixty or more girls come and go here for the "music periods," returning to their class rooms without direction or guard. Forty-five minutes a week is all that is taken from any other school work for music in the high school. Sixty minutes are allowed in the grammar schools. Some of the classes are exceedingly musical, others less so. Unusual talent and lovely voices are developed, and one of the anxious solicitudes of all the music teachers is as to the career of such. That a gifted musical boy or girl should become buried in some sweat shop making trousers and shirt waists seems little short of crime to them, as indeed it is.

The music books in use seem to differ in the different schools. But in all the very best material is used as to composition, to words and thought expressed, and to general influence, musical, moral and mental. These books are simply inspiring in their general and their educational features. Our young people are certainly privileged in this most important feature. These books are left in the chair racks in the music room, where they are used by the successive classes. Occasional supplementary sheets for festival occasion, or to accent or illustrate interesting points in study, are seen, usually representing "change" from the teacher's own pocketbook. A roomy and movable blackboard is an important auxiliary of this practical music room.

Miss Blair first gave a lesson on minor keys, scales and chords. Miss Judge had the next in interpretation, while Miss Blair passed to the room below to continue technical and fundamental features. Each gives four lessons a day, the former to thirty-eight, the latter to thirty-three classes.

In teaching the minor subject, Miss Blair had the class read major and minor intervals from her fingers, singing them later in one, two and three parts. Others were read and sung from the blackboard, already prepared. A feature of all this teaching of music in the schools is the utilizing of every second of the pupils' time. There is no waste in guessing things, in the writing of rules or exercises, in

tedious "making up" or reference to books and papers. Everything is thought out, planned and prepared for before coming into the presence of the class, and that no matter how many times the teacher may have presented the same subject.

This teacher was quick and sure, and ready as lightning in asking, pointing, anticipating everything. She spurs on unconsciously, and never has to say "Wake up." She wakes them up. Rapid formation of major and minor scales from varying tonics followed, the work done by individuals. Clefs, signatures, accidentals, figures, syllables, vowel sounds, reading, writing and singing followed, or doubled upon one another with velocity and general accuracy, and with incessant originality on the part of the teacher. This was followed by drill, individual and ensemble, to fix every point made. The plain, practical, everyday language used would astonish one of those cobwebby harmony teachers, accustomed to deal in book talk, veiled allusions, and all that dull tedium of bad teaching from which so many suffer. One could see that this teacher was working all the time from the student's standpoint, using her own mastery of the subject to fill the other's need. There was no talking against a stone wall. Nothing was told except in reply to a demand that was first induced. No "gulfs of unknown matter" were left to delay and harass later on.

Triads were next taken up. These were built upon all the keys. Pupils built them, not the teacher. The subject was turned inside out, upside down, and back side, too, in the aim to make each one "possess" the knowledge, not merely to "hear" it. There was no scolding, no saying, "I told you that twenty times before," "You all know," or "You all ought to know." There was intense interest on both sides, and no annoyance or whining. Frequently the question was asked: "What did I say then?" "Why did she make that mistake?" "What is she going to show?" Such a delight to see people learning things instead of just "taking lessons!" The questions: "What did we learn last time?" "Just what have we learned today?" and a clear line drawn about what was going to be given next time, were all distinct and fleet. Not a moment wasted. Not a futile, weak sentence used. One felt anew every minute the crime of bad music teaching. A selection by Gluck, with words, "When the golden sun is shining" was analyzed and peculiarities noticed before being read. One row analyzed, another read by figure, another by syllable, another by words, another recited the words, and time was beaten, before ensemble reading. After reading, vowel sounds were sung. Then followed the singing with the words, interspersed by talk as to meaning, etc., and consequent "expression." "Lift Thine Eyes," unaccompanied, and "Beautiful Streamlet," to a Donizetti air, and unison songs from memory followed. Mr. Caswell, the director, improvised accompaniment to test independence, also to accent facts in modulation; after which they sang accompanied and unaccompanied with good expression, refined tonality, and the intelligence that comes from helpful education. Every one in the class had done something to learn something every second during that lesson.

Miss Judge then took the platform and Miss Blair went downstairs to the other music room to continue fundamental work. Miss Judge has the sweetest, gentlest and most appealing speaking voice possible to imagine. The music teachers usually have good speaking voices, but not always the grade teachers, nor yet the women principals. Quiet marked the entrance of the second stream of youth a shade older than the last, which flowed in musicward. They began with tone production and with illustrations of brilliant, tender, plaintive, threatening, martial, and simple tones, as result of imagination. The effect of full, versus thin, breathing was illustrated, and good breathing exercises given. Then there was sharp, rapid interval drill, the class sounding as fast as called, 6, 7, 4, 5 flat, 5 sharp, 4, 6 below, 2 above, 8, 4, 6 flat, 3, 1, etc. "The Bridal Chorus" from "Lohengrin" was studied. Various modulations were shown (by pupils, not by the teacher). Each part was sung in figures, syllables, sounds. Difficult spots were found all ready on the blackboard and ideas fixed. Then came finished ensemble reading before ensemble singing. Later on, when uniformity and proper musical education by grade teachers makes thorough readers in the lower grades, much more may be accomplished in the upper. The teacher showed a fine ear, detecting the slightest infraction or neglect.

The prayer from "Moses," by Rossini, followed. Words, "When life's brief dream is o'er," phrasing, minor sentiment, clear triplets, the place a triplet must hold in the phrase, enunciation, imagination, were points accented. As

in the Brooklyn High School, some exquisite girls' voices were heard. The next point was "Design in Music." This was compared with drawing. Phrase, period, song form, were discussed and illustrated. Not merely by a teacher talking indistinctly through the hair-parting in mediæval tongue, but as might be the plat of an exposition ground, the children doing the work. The same educational originality and good sense were shown here as elsewhere. Sonata and symphony idea were covered during the time; for here is another feature of all this work. The teacher plans it so as to cover certain points in a given time, and not one of these is left over. There is no wabbling and divergating, or dribbling around into Greek literature, and the aunt's home, or Easter gifts. Certain things are planned and done, and each child going out of the room can tell exactly what new thing he or she has learned during that lesson.

Miss Judge is a thorough musician, pianist and singer, and trained in educational methods in the New Normal School of Methods, in Boston, of which Thomas Tapper is one of the leading geniuses. During the summer she may be found there, earnestly seeking new and advanced ways for continuing her work the following winter. She has been in Europe this summer, in Italy, France, Belgium, England. She has studied the art of the piano and of singing, the clavier piano, and the teaching of all. She is refined and gentle to a degree, but with a certain quiet force that works out results, which give her the position she holds among New York educators.

Miss Blair is also an adherent of Normal summer school work. This she has followed at Martha's Vineyard in the Carl Zuchtman school. She has been associated with the People's Singing Classes, has had charge of these classes and been otherwise shown the confidence and esteem in her abilities. She has taken hold of adult classes who did not, in October, know a note from a clef, and had them singing four part music in January. She is very strong in Normal work, teaches and coaches teachers in her home, and has success in bringing applicants up to music teachers' standards. She is perfectly in love with her work, finding nothing a difficulty and all a pleasure, and only hoping for more time and opportunity for doing yet more for musical education. She, too, plays and sings well.

The material in use in this school may be judged by the names of the composers taken at random from index indication, which by the way includes names of poets and composers. Beethoven, Handel, Haydn, Brahms, Schubert, Mendelssohn, Gounod, Tours, Abt, Miller, Costa, Eichberg, Otto, Taubert, Smart, Mercadante, Weber, Bishop, Novello, Cherubini, Boildieu, Rameau, Metra, Flemming, Stirling, Silcher, Volkmann, Reinecke, Wagner, Rossini, W. S. Bennett, Giardini, Herold, Lwoff, Mozart, E. Baumann, Macfarren, Barnby, Pissuti, Tucker, Samuel Arnold, Wilhelm, Föhlich, Kurth, Hauptmann, Glück, Sacchini, Rheinberger, Paer, Gersbach, Tallis, Martini, Bargiel, Tauwitz, Bourgeois, Carl Hering, Robert Franz, Dr. Arne, Francis Howard, Frederick Root, Sullivan, Zöllner, Himmel, Marschner, Naegeli, and many others, with groups of folk songs and others from all nations. The thought in words included is of the highest ideal, and most healthy tone.

## Educational Notes.

It is more than probable that the coming meeting of the National Educational Association will be held in Philadelphia. Plans are being formulated to make of this one of the most progressive assemblies ever held in the interest of education. A special music department is now one of the big features of the association. Matters of weighty importance will be up for discussion and action.

One of the leading features of the coming session of the music department of the National Educational Association will be consideration of the importance of both musical and normal music training for all grade teachers. This, through the fitness of things, has been establishing itself a law in advanced educational lines for the past few years. "Are you strong in music?" is one of the questions asked of ordinary applicants for school positions. To make this obligatory will be the next step. This will place music in the schools upon solid foundation, for with it will come uniformity as to graded course, and that will alleviate much and advance greatly.

Wilhelm Mattfeld, special music instructor in the Washington Irving High School, German by descent, trained thoroughly in music, and an exceptionally fine educator, is a valuable lecturer as well. He is now giving a series of which the last was on "Tone Production" and "Origin of the Scale." The next will be "Vocal Execution," considered under the heads Tone, Intonation, Time, Articulation, Accent, Emphasis, Phrasing and Expression. Mr. Mattfeld passed seven years in France and Germany. "One must be a musician to teach music," he urges. Marie Mattfeld, soprano, of the Metropolitan Opera Company, is the wife of this musician. FANNIE EDGAR THOMAS.



## ROSA LINDE'S SUCCESSFUL RECITAL IN BOSTON.

Rosa Linde, who has just returned from a successful concert tour in the South and West, gave a recital in Boston Saturday of last week. This is the first of a series of concerts, in which Madame Linde will appear in New England cities and towns. Large audiences attended the recital. The singer's success, as evidenced by the spontaneous applause after every number, was emphatic and gratifying. One of the most pleasing numbers was the beautiful song of Joseph Maerz, composed especially for Madame Linde. Mr. Maerz, who is the pianist of Madame Linde's company, played the accompaniments brilliantly. Both Madame Linde and Mr. Maerz were recalled several times. As a Chopin player, Mr. Maerz ranks with some of the noted celebrities of the day. The following ex-

Madame Linde is evidently a singer of much experience. Her voice has both character and compass; the voice as a whole is rich and the middle and lower tones have true control to contralto. The mechanism of the singer with the exception of her trill, is in advance of her interpretation, which was at the best unaffected and straightforward. There was little variety of sentiment or emotion yesterday in the delivery of the songs that I was able to hear, but the singer's intonation was good, she knew the worth of a sustained melodic line, she phrased with musical understanding, and she sang with a frankness that won applause from an audience which filled the hall.

It was a pleasure to hear again the "Ave Maria" of Cherubini, which inspired George Moore to write: "In the music itself there is neither belief nor prayer, but a severe dignity of line, the romance of columns and peristyle in the exaltation of a calm evening." Madame Linde understood the character of the immortal melody, for she sang without incongruous fervor and without any attempt to be pathetically sentimental.—Philip Hale, in the Boston Herald.

In Cherubini's "Ave Maria" the true contralto found expression, resonant and well sustained. In the second group, "Lotus Blumen," written for her by Mr. Maerz, enabled Madame Linde to show her artistry in a romantic aria that suited her voice and method. This was also the case in "A Lesbia," composed for the singer by Pizzi, for in both selections the contralto was heard at her best. The waltz refrain in the latter was notably good in its vocal swing and execution. "The Dance," by Chadwick, and the songs by Tchaikowsky deserve special mention, these in the final group being sung with excellent tonal contrasts. Madame Linde's voice evidently has been taxed severely, for it has so many beautiful moments that the deficiencies seemingly must be due to over usage. Mr. Maerz was heard in a half dozen piano selections which were generally satisfactory, and his accompaniments were efficient. With Madame Linde he shared in the applause at the close of his "Lotus Blumen."—Boston Globe.

### Sibelius' Symphony Heard in Brooklyn.

BROOKLYN, N. Y., January 12, 1907.

Brooklyn, musically neglected because the borough has no attractive music hall, reserves its artistic enthusiasm for the visits by the Boston Symphony Orchestra. Friday evening, January 11, the orchestra played at the Baptist Temple, and serious musicians and genuine lovers of music received the program with unconstrained marks of approval. The audience heard a real novelty, the first symphony of Sibelius in E minor, a work that is notable for the so called "Finnish atmosphere." Sibelius is a writer of rugged strength, and he has the real gift of melody. The symphony reveals the composer at his best. Reviews of European performances of the work have been published in THE MUSICAL COURIER. It has been played in Berlin, in Dresden and in London. The other numbers of the evening were the overture to Goldmark's "Sakuntala" and the Georg Schumann "Variations and Double Fugue on a Merry Theme." There was no soloist to divide the honors with the conductor, Dr. Carl Muck, and the incomparable orchestra. The February concert by the orchestra will take place on the night of Washington's Birthday, Friday, February 22. Olga Samaroff will be the soloist.

Hans Kronold, the accomplished cellist, from Manhattan, played the "Symphonic Variations," by Boellmann, and the "Hungarian Rhapsody," by Popper, at the concert of the Choral Art Society, given at Association Hall Wednesday night. The society sang the Christmas song, arranged by Franz, and the ever beautiful "Holy Night," by Michael Haydn. Modern music added interest to the program. Max Herzberg accompanied for Mr. Kronold.

Friday evening, January 18, Dr. Otto Neitzel will give his lecture recital on the Richard Strauss opera, "Salome," at Association Hall, under the auspices of the Brooklyn Institute of Arts and Sciences.

The younger pupils of the Berta Grosse-Thomason Piano School played at a special musicale at the school on Saturday morning, January 12.

The Cantata Society, of Brooklyn, conducted by George Valentine Ellery, gave its sixth concert at Crosby Hall, Wednesday evening, assisted by Marian Louise Bailey, pianist, and Anna Lewis Tice, soprano. The "Miserere," from "Trovatore," and "Hail, Bright Abode," from "Tannhäuser," were the principal numbers in the program.

### Oscar Murray & Benedict.

Oscar J. Murray, identified for many years with musical management in Brooklyn, was married on December 18, to Emma Helen Minor, formerly of Hot Springs, Ark. The ceremony was performed in Plymouth Church by the pastor, the Rev. Dr. Hillis. Announcement of this quiet wedding was made last week. The newly wedded pair are living in Manhattan. Mr. Murray is now in the magazine business.

### Mascagni in Munich.

Pietro Mascagni has accepted an invitation of the Concert Direction Emil Gutmann, in Munich, to direct there an orchestral concert with his own compositions.

FOR SALE—Richard Wagner's "Gastmahl der Apostel" manuscript score in Wagner's own writing; the valuable manuscript is put up for inspection at my office from 9:30 a. m. to 1 p. m. Please apply for particulars, RUDOLF HAUPT, Bookseller, 156 Fifth Avenue, Room 522, New York. Telephone 4551 Gramercy.

## SAMAROFF WITH THE PITTSBURG ORCHESTRA IN CLEVELAND.

The following press notices indicate that Olga Samaroff achieved another great success with the Pittsburgh Orchestra, in Cleveland, last week:

Samaroff is Feature of Third Concert.—Olga Samaroff and last night's audience at Grays' Armory quickly made friends after she had played the opening bars of Liszt's E flat concerto, and in response to the liberal applause the party of the first part gave encore after encore to entertain the party of the second part; so that when the concert was ended Madame Samaroff had very firmly wedged her way into local affections. She is a splendid artist. She plays without affectations and mannerisms, and produces a brilliant yet delicate tone. Her technic is remarkable. Withal, her performance is wholly satisfactory, and music lovers will always welcome her when she returns to Cleveland.—Cleveland News, January 9, 1907.

Olga Samaroff in her pianism maintained the exceptional standard prevailing. The Liszt concerto was played with a brilliancy and virtuoso touch that fairly electrified the audience. Her style is virile, and her tone production sonorous and resonant, which gives to her playing nobility and authority. I have heard Chopin played with more subtle and evanescent charm, but Samaroff evidently believes in the "Greater Chopin" and—truth to tell—I endorse her belief. When a pianist lifts an audience off its feet and arouses such spontaneous enthusiasm as did Madame Samaroff, she has indeed the gift of inspiration. Moszkowski's "Etincelles"—given as one of her encores—was played with a perfection that fairly scintillated and sparkled.—Cleveland Press, January 9, 1907.

Madame Samaroff Takes Audience. Despite Her Youth, She Betrays Unusual Power and Poetry.—Olga Samaroff fully held her own in the Liszt E flat concerto. Her interpretation of this well known work was marked by an intelligent and poetical conception, a beautiful tone and brilliant technic. It easily made its way to the affections of the audience. Madame Samaroff is very young. In spite of her youth she has succeeded in impressing her sincerity. She possesses artistic qualities of a lofty type. Her emotions are not fully awakened, but the poet in her is so pronounced that the slumbering emotions seem only part of her real possessions.—Cleveland Leader, January 9, 1907.

Olga Samaroff, a pianist, enhanced the success of the concert already brilliant. She genuinely deserves the name of artist. She does not pound, she does not maund into saccharine tone, nor does she over emphasize nor disregard the laws of rhythm. Moreover, her pianistic virtues are far from being purely negative. In the Chopin etude, op. 25, No. 7, her tone was sweet and yet virile, and when ringing through the Grays' Armory with a fine resonance which made it seem even larger the further one sat from the stage. In the Scriabine nocturne, given as an encore, her cunning fingers found out the vital tones in every wide spanned chord, linked them into a melody as clearly emphasized as the lines on a steel engraving, subordinated the accompaniment into tasteful harmonic background—in fact, played with a symmetry all too rare.

The Liszt concerto with its simulated themes is hardly the vehicle for fathomless emotion; Madame Samaroff dashed off the tremendous octave passages with great ease, though perhaps with a lack of the sheer noise demanded by the work, with pearly cleanliness and roundness of detail, and with sparkle and esprit. The Chopin polonaise, op. 53, and the finale of the Chopin B minor sonata suffered from the same lack of pianistic brawn; but in the Moszkowski "Etincelles" Madame Samaroff played with daintiness and fairylike grace—an exquisite color of tone and feeling which marked her for a piano poet par excellence.—Cleveland Plain Dealer, January 9, 1907.

### Madame Donalds a Guest of the Canadian Club.

Madame Donalds, one of the gifted prime donne at the Manhattan Opera House, was a guest of honor at a recent reception given by the Canadian Club, at the Hotel Normandie. Besides singing in the duet with her husband, Monsieur Seveilhac, from "Trovatore," Mme. Donalds made a graceful speech. She said: "I am a Canadian, and am proud of it. If I have won success in opera, my reward is that I have also won the approval of you, my countrymen." Neil McPhatter, president of the club, welcomed Mme. Donalds as the guest of honor, and formally presented her to the members of the club and their guests. A. A. Cooper delivered an address, and presented Mme. Donalds a copy of it in illuminated letters and the seal of the club. Col. Alexander Bacon made a speech on "The Two Republics." Another address of the evening was made by the Rev. Dr. Anthony H. Evans, on "Optimism." It was at the conclusion of the speeches that Mme. Donalds and her husband sang the number from Verdi's popular opera.

### Facts in the Career of A. S. Vogt.

A. S. Vogt, conductor of the Mendelssohn Choir, of Toronto, received his musical education in Germany. For eighteen years he was organist and choirmaster of the Jarvis Street Baptist Church, of Toronto, a position which he resigned last May because of the pressure of other duties. The choir of that church was considered to be the finest in Canada. The Mendelssohn Choir, of 220 voices, was organized in 1894, and its only conductor has been Mr. Vogt.

In recognition of his services in the cause of music in his native land, Mr. Vogt was honored, last summer, by the University of Toronto with the degree of Mus. Doc. (honoris causa). He is examiner in music in the university and is a teacher of the piano in the Toronto Conservatory of Music, which last season had an enrollment of 1,600 students. Mr. Vogt is the author of a work on piano technic, which, first published in 1900, is now in its sixth edition.



ROSA LINDE.

cerpts are from the Boston Herald and Globe of January 13:

Rosa Linde, contralto, of New York, gave a song recital yesterday afternoon in Steinert Hall. She was assisted by Joseph Maerz, pianist. Madame Linde's program included Fontenaille's "Obstination," "My Love is But a Lassie Yet," "My Love Is Like a Red, Red Rose," Secchi, "Lungi dal Caro bene"; Rossi, "Ah! Rendimi"; Cherubini, "Ave Maria"; Schubert, "Ungehduld," and "The Erlking"; Fielitz, "Lass mich dein Auge Kussen"; Meyer-Helmund, "Maiden's Song"; Maerz, "Lotus Blumen"; Pizzi, "A Lesbia"; Dvorák, "Gute Nacht"; Chadwick, "The Dance"; Gilberte, "Singing of You"; Tchaikowsky, berceuse, "Tojours a toi," "Warum"; Verdi, "Tu Che la Vanita Conosceste." Mr. Maerz's selections were "Feuerzauber," Wagner-Brassin; Chopin, nocturne, F sharp, impromptu, op. 36; etude, op. 25, No. 1; ballade, op. 47.



# GREATER NEW YORK.

New York, January 14, 1907.

At the American Institute of Applied Music, Kate S. Chittenden, dean, there was a students' informal recital Friday evening, January 11. As usual at these affairs, a large audience listened to a short program, consisting of solos for piano and violin, and vocal solos with piano accompaniment. The pianists were Anastasia Nugent, Florence Carman, Marjorie Sells, Ethel Blankenhorn, Lila M. Hall, Ethel Peckham. The violinists were Master Solly Lenkowsky, William Small, Josephine McMartin, Elizabeth Chaskin. The singers were Margaret McCalla, Katherine Walker, Georgia Anderson, Adelaide O'Brien, Margaret M. Boyd, Mabel C. Rogers. These young students all showed commendable earnestness in study, and progress commensurate with their efforts.

A soirée musicale by senior pupils of Cornelie Meysenheim in the Myrtle Room of the Waldorf-Astoria Hotel, on the evening of January 10, deserves more than this brief mention, because of its highly artistic carrying out, and the social éclat attending the affair. Mme. Meysenheim, who was the first European singer to bring forward the Strauss songs, now instructor at the Metropolitan Opera School, has a large clientèle of talented pupils, and annual recitals, sometimes in operatic costume and accessories, show their progress.

Josephine Miller Reed, contralto, and Harry L. Reed, tenor, were soloists at the last Women's Philharmonic Society concert. Their singing was enthusiastically applauded and encores demanded. During the social intermission many expressions were heard on the rare and unique quality of Mrs. Reed's voice and of the pleasure it gave to all. Of Mr. Reed's singing it was said that not often did one hear such interpretative powers, such a wide range of voice, and such command of high notes combined. This couple is becoming very prominent, and they are in demand for high class concerts. Mr. Reed recently sang at a meeting of the Poets' Club, in West End avenue, where he made a hit.

J. Lester Janeski, tenor, who was for a time in the Middle West, making St. Louis his headquarters, where he sang in a leading church, found the climate there too trying, so that a short stay sufficed to convince him that New York was good enough for him. He has returned, and is busy with pupils, and as substitute in church quartets. He is an experienced, reliable singer, with a large acquaintance with vocal and sacred musical literature.

Saturday afternoon, January 12, the Rubinstein Club, Mrs. Harry Wallerstein, president, gave the third musicale of the season at the Waldorf-Astoria Hotel. The rain fell in torrents, but it failed to dampen the ardor of the listeners. The Astor Gallery was crowded, and extra chairs were placed for the unusual number of members and guests present. The program presented by the chairman, Marie Cross-Newhaus, was a brilliant one, and the numbers were encored. Said a music lover: "The programs grow better each time," and following the concert the ladies crowded to the platform to congratulate Mrs. Wallerstein and Mme. Newhaus upon the success of the day. This was the program:

Vision Fugitive, Herodiade .....	Massenet
Adolph Adolphe.	
Minor Concerto (first movement) .....	Goltermann
Helen Scholder.	
Die Dunklen Schwalben .....	Herman
Eglantine .....	Henachel
Heimliche Aufforderung .....	Strauss
Adah Campbell Hussey.	
Preludium, First Suite .....	MacDowell
Klavierstücke .....	Strauss
Etincelles .....	Moszkowski
Marie F. Hoover.	
Musical Anecdotes .....	
Madame Newhaus.	
Die Beiden Grenadiere .....	Schumann
Mainacht .....	Brahms
Russian Song .....	
Adolph Adolphe.	
Evening Star, Tannhäuser .....	Wagner
Capriccio .....	Goltermann
Helen Scholder.	
Helle Nacht .....	Herman
Vergebliches Standchen .....	Herman
Open Secret .....	Woodman
Adah Campbell Hussey.	
Accompanists, Elizabeth Ruggles, Bertha J. Kiegan.	
Reception, Mrs. Wm. R. Chapman; ushers, Mrs. Walter Phillips.	
Mrs. Charles O. Mass, Mrs. John Storer, Mary J. Baker, Mrs.	
Ellsworth Childs, Anna B. Wood.	

Irwin Hassell, the pianist, has been engaged to play the "Peer Gynt" music, by Grieg, at the reading of Ibsen's drama of that name, to be given by Richard Damon Lyon (of the Mansfield company), at the Hotel Astor, Janu-

ary 17, in the afternoon. The same evening he will be the soloist at a concert given in the Pouch Mansion, Brooklyn, for the benefit of the Williamsburg Hospital, when he will play Liszt's "Pesther Carneval" and tarantelle. His playing at the Hippodrome at a holiday concert was very much liked, and he was forced to play two encores.

Elizabeth K. Patterson's studio musicale, in which two pupils—Mary Edith Dunshee and Marion des Marets—took part, singing several solos, and followed by songs by Miss Patterson, attracted a goodly audience on the afternoon of January 8. The two young women have pleasant voices and sang with intelligence and skill, giving promise of further artistic development. Miss Patterson sang standard songs by Lotti, Gounod, Dvorák, Bemberg, MacDowell, a group by Hallett Gilberte, and sang them with fine taste, nice legato, and evident understanding of the style of each. Mrs. Gilberte gave pleasure by her reading of two excerpts, especially the "Waltz Quadrille," with its subdued piano obligato. Mrs. Leith Macgregor, who earlier had shown herself an excellent accompanist, played a brilliant piano solo, and Mr. Gilberte finished the program by singing some of his own graceful songs.

Madame Cappiani starts for Switzerland the end of May, as usual, where in Rodi-Fiesso, near the St. Gothard tunnel, she has a villa, and where she will accept a few pupils, to live with her family.

Lalage Fletcher, sister of Evelyn A. Fletcher-Copp, is a soprano with a very clear, high and sweet soprano voice. She recently sang Bemberg's "Nymphs and Fauns" waltz, "The Sweetest Flower," by Van der Stucken, and Chaminade's "Madrigal," displaying the foregoing qualities. Her style is musical and sympathetic and her enunciation excellent.

J. Christopher Marks has issued, through his publishers, a new Easter cantata, "Victory Divine." Orders have been placed by many leading churches for this melodious and pleasing work. Mr. Marks' "Now the Day Is Over" and his "The Day Is Past and Over" are two of the best known anthems of this composer, often found on church programs. Mrs. Marks has just returned from a brief holiday visit to Syracuse, her native city.

Carrie H. Neidhardt, the Brooklyn 'cellist, had engagements on these dates during the last ten days of December: December 19, 21, 23, 24, 25, 30 and 31.

Eva Emmet Wycoff, the soprano, whose experience in church and concert makes her a particularly available singer, because of extended knowledge and acquaintance with such musical literature, has removed to 108 West One Hundred and Forty-first street. She has a number of engagements as substitute in church quartets and several good pupils.

Marie Cross-Newhaus has sent cards for her second Sunday evening musicale, to be given January 27, at her residence-studios, 434 Fifth avenue. A fine program is promised by well known artists, with the usual gathering of society people. These evenings are characterized by the large number of professional musicians who are present, and who give pleasure to each other and the audience.

A recital of technical exercises and pieces will be given at the Wirtz Piano School Tuesday, January 22, when the following pupils will take part: Margaret Kitchelt, Mildred Ellis, Grace Locher, Hazel Ware, Viola Danielson, Mae Symes and Adolph Roermann. The midwinter examinations of the teachers' class and five of the graded classes were held January 11 and 12.

Hallett Gilberte and Mrs. Gilberte have issued cards for Thursday, January 17, from 4 to 6, Hotel Flanders, West Forty-seventh street.

The Allied Arts Association of Brooklyn, encouraged by the success of their performance of "The Magic Flute," has issued, through President Eugene V. Brewster, subscription blanks in support of a week of grand opera, quoting also a score of very complimentary press notices of prominent Brooklyn and Manhattan papers. The project will undoubtedly go through.

John Hermann Loud, the Boston organist, sends friends the Christmas program of the First Baptist Church of Newton Centre, Mass., of which he is the esteemed organist, when Parker's "The Holy Child" was sung, and which included as the service postlude the "Hallelujah Chorus";

another program, that of his 164th free organ recital, January 7; and two programs played by him on the Auditorium organ of Sioux City, Ia., in November. They all show good work, with standard composers represented by some of their best works. He expects to be present at the annual dinner of the Organists' Guild in May.

Robert L. Paul, whose trio for piano, violin and 'cello, produced at a Manuscript Society concert last year, left such a pleasant impression, has been appointed organist and choirmaster of St. Mark's Roman Catholic Church, at Catonsville, Md.

Percy Hemus and Horace H. Kinney leave for a short tour in the central and southern portions of New York State, visiting Owego, Norwich and other prosperous towns, where they have appeared before with success.

## Progress of Musicians in Portland, Ore.

Portland, Ore., January 7, 1907.

Nettie Greer Taylor, who has been first contralto in the Lakme Quartet since its organization, has resigned that position, much to the regret of her admirers. Lulu Dahl Miller will succeed Mrs. Taylor. Rehearsals are to commence at once under the direction of Mrs. Warren E. Thomas.

Word comes from Munich, Germany, that Laura Vaughn and Ella S. Mason, who have been traveling in Europe, are established there for the winter. Miss Vaughn is to study violin and piano, and Miss Mason, German.

Bullard's cantata, "The Holy Infant," was given the first time on the Pacific Coast, at the First Congregational Church, by its choir, during the Christmas holidays. The extra baritone solos required in the composition were sung very acceptably by John Claire Monteith. Both ensemble and solo work throughout was most commendable. Leonora Fischer is director of the choir.

Another notable recent musical event in Portland was the performance of "The Messiah," at St. David's Episcopal Church. With the exception of soloists, the work was entirely by the boy choir of this church, and was remarkably well done. The soloists were Sabine Dent, soprano, and John Claire Monteith, baritone, also two boy contraltos, Clyde Phillips and Archie Roth, both of whom did excellently well. The performance was under the direction of Frederick W. Goodrich, choirmaster and organist of St. David's Church.

Marie Soule was hostess at a delightful invitation musicale at her home last week. Annie Ditchburn, soprano; Miss Hubbard, contralto; Mr. Monteith, baritone; Mr. Rathbone, tenor, and Miss Merrick, violinist, participated in the program.

Mrs. Fletcher Linn has returned from her Christmas outing, and resumed her place in the choir of the First Presbyterian Church.

Two of Madame Carroll's students have been winning local laurels: Leslie Weidler played at a musicale at the home of Mrs. Edward Marshall, at Pendleton, Ore., and Emma Fordyce gave a difficult program, most brilliantly, at Boise, Idaho. The performance of both these young ladies created much favorable comment from competent judges.

EDITH L. NILES.

## Good Programs Heard in Houston, Tex.

Houston, Tex., January 8, 1907.

At a musicale given at the Diehl Conservatory, Thursday evening, January 3, the program was made up of music by French and American composers. The singers were George P. Warner, Harry Swinford, W. G. Hurd and Edna McDonald. Mrs. McDonald was also one of the composers, as two of her songs—"The Wanderer" and "The Wild Rose"—were sung by Mr. Swinford. Mrs. McDonald sang the Gounod "Ave Maria" to organ, piano and flute accompaniment. A. B. Riche played the Godard berceuse as a 'cello solo. Max Blumenfeld, violinist, played "The Prayer," by Thomé. Organ numbers by George W. Heinzelman completed the offerings.

Good musical programs were given both at the First and Second Presbyterian churches last Sunday. The vocal quartet at the First Church is composed of Mrs. Moore, Mrs. Swinford, Mr. Haslam and Herbert Gates. At St. Paul's Church, on Sunday night, Elizabeth Howell sang a setting of "Calm is the Night," by Dressler.

H. C. P.

## Macmillen to Take Cesar Thomson's Place.

Francis Macmillen has been engaged to play for the Amphion Club, of St. Louis, on January 29 in place of Cesar Thomson, the Belgian violinist, whose American tour has been indefinitely postponed.

## AN INTERVIEW WITH RUDOLPH GANZ.

CHICAGO, January 14, 1907.

Interviewing musical celebrities is not the easiest task in the world, thought a certain interviewer not long since. If one has had any experience with the artistic temperament and its chameleon moods and vagaries, the proverb is recalled about "Where angels fear to tread," etc. When the interviewer wends his way to the sanctum sanctorum of the elect (in answer to the stern call of duty), in quest of art material à la impressionist, or news gathering au gratin (according to the individual point of view), it is usually in a spirit of defiance, "aut vincere aut mori."

But, voila! all pessimistic forebodings were dispelled like the mist before the sun, in the sincere and reassuring handclasp of the genial Rudolph Ganz, and the courteous, charming manner as he said: "How good of you to come." With restored circulation and equilibrium, a mental metamorphosis takes place and one affirms that nothing finer can be imagined than the privilege to interview a sane, representative member of the profession. Tall, tense and magnetic, and amiability personified, it was the easiest task in the world to ask this suave and affable pianist something about his triumphs abroad and plans for the future. As Ganz is one of the few exponents of the essentially modern and ultra modern in piano music, the question was asked: "What compositions did you play abroad by the Frenchman, Maurice Ravel?"

"Ah! Maurice Ravel, that is an interesting question. Ravel is an extreme ultra modern. His 'Jeux d'eau' I have played many times, at least forty times in America and twenty times in Europe. An interesting anecdote was told me by his publisher concerning this composition. Ravel came and asked him to publish it, as he wished to give it as a Christmas present to some friends, and within two years it brought in over 400 francs in royalties."

On its première performance, in London, June 1, 1904, the following criticism from the Monthly Musical Review is of interest: "For sheer ugliness the palm must be allotted to M. Ravel's 'Jeux d'eau,' which, apparently, was written merely as a protest against all conceived notions of harmony and without any regard to melody or design." So, it is without question, in a great measure, due to Rudolph Ganz's clairvoyant insight into musical meanings that this composition has become a popular favorite. And Ganz might have added that although every one buys it, few can play it.

All pianists will be interested to know that Mr. Ganz has in preparation five new Ravel numbers, much more esoteric and astonishing than any previous offering of this thirty year old Frenchman.

"How about the Alkan cadenza to Beethoven's C minor concerto?"

"Oh, yes, what a fuss was made over my playing it, and all because Alkan borrowed his theme from the fifth symphony. But it is wonderful, it is a monument to Beethoven. I am now working on Alkan's biggest concerto and his great etudes, and do not hesitate to say that the time will come when Alkan will rival Liszt in the popularity of his piano compositions."

"What do you think of the Paur B flat minor concerto?"

"The Paur concerto is in the big style of Rubinstein and finely well orchestrated. In Berlin, where I played it for the first time, the composer conducting the first and third movements, were very well received. I shall play it again with the Pittsburgh Orchestra concerts on March 1 and 2."

"What was my impression of Monsieur d'Indy, composer, pianist, Chevalier of the Legion of Honor, and mystic," continued Ganz in answer to another question. "Why, he writes the 'cleanest' scores since Mozart. His 'Montagne' symphony for piano and orchestra met with the greatest success. In Berlin a repetition was demanded, and I played it twice in one week, d'Indy conducting, with the Philharmonic Orchestra, and later in Munich with Spiering and the Kaim Orchestra. It was composed fourteen years ago, and is not quite as revolutionary as d'Indy's later works, and is absolutely correct in form and counterpoint. Yes, d'Indy is of the mystic cult, exclusive, and enigmatical to some, and a disciple of Bach and César Franck. Every two weeks he gives a big concert with works from these two masters alone. His school, Schola Cantorum, is in an old convent in Paris, and its fame is extending all over Europe. His orchestra, composed of the pupils, has for its sole object fine orchestral nuance and expression and is quite celebrated. Indeed, I have a great admiration for Monsieur d'Indy."

"Here is something I am very proud of," Ganz went on; "the score of Busoni's new concerto for piano, orchestra and chorus, presented to me by the composer, my old teacher. You may say I shall consider it the duty of my life to bring it before the public at the earliest opportunity. It is recognized as one of the greatest works of the last twenty years, and there is no question in my mind of the ultimate victorious recognition awaiting it. It is possible that Busoni may visit America next year. He is working on two operas at the present time. He was the

conductor on the memorable occasion of my playing the Beethoven C minor concerto with the Alkan cadenza."

Among the contemporary works Ganz is playing with great success are Debussy's "Les Masques" and "L'Isle Joyeuse."

The Chicago musical world will rejoice at the return of its great pianist, and regret that it is but temporary. His talented wife, Mary Forrest Ganz, came back with him, and will give a song recital in Music Hall at an early date, when the program will number several of his songs.

The Tschaiakowsky concerto, which Ganz played in Berlin, Zurich and Basel, he will perform in this country for the first time with the Boston Symphony Orchestra at the Chicago Auditorium on January 30. On the 20th Ganz is to give a recital here at Music Hall.

## THEODOR BOHLMANN AS A TEACHER.

Theodor Bohlmann's class at the Horn Conservatory is rapidly growing in quality and quantity of pupils. The demand for his services as a teacher is so great that Professor Gustav Holländer saw himself obliged to make special arrangements with Mr. Bohlmann to induce him to teach above contract time this year. Among the Americans who followed him to Berlin from his Cincinnati class and would not hear of studying with anybody else, either in America or Europe, is Frederic C. Mayer, from Hamilton, Ohio, who used to be the head of the piano department of Caldwell College, in Danville, Ky., during a number of years.

He recently played the Saint-Saëns concerto, op. 44, in C minor at the class, when Professor Holländer was present, and immediately was called upon by the latter to perform this composition with orchestra in a large public concert to be given in Beethoven Hall early in March. He was at the same time dispensed from playing



THEODOR BOHLMANN.

this work previously at the regular recitals at the Horn Conservatory Hall, a fact which speaks volumes for the wonderful certainty and fine musicianship displayed by Mr. Mayer, when playing this composition with his master on two pianos for the director of the Horn Conservatory. Mr. Mayer played the concerto, however, at a semi-public affair, at a musicale given Sunday afternoon, the 30th of December, at the charming residence of Mr. and Mrs. Theodor Bohlmann in the swell west part of Berlin, situated in Prague street, No. 21, a house well known to all music lovers of Berlin. Upon the same occasion two other brilliant pupils from Mr. Bohlmann's class performed ambitious works. Winifred Burston, from Brisbane, Australia, played the Beethoven C minor concerto with the Liszt cadenza, and Eugénie de Brussilowsky, from Odessa, Russia, gave the first movement of her great compatriot's, Anton Rubinstein's, D minor concerto. At the end of the entertainment Theodor Bohlmann himself played a group of Liszt and Chopin solos.

The next of these delightful informal entertainments will have a number of Mr. Bohlmann's own compositions on the program. Mrs. Bohlmann, with the inborn social talent of an American lady of great refinement, has earned quite a reputation in making these Sunday afternoons a display of most exquisite style and of most cordial hospitality for her guests.

Felix Weingartner invited Theodor Bohlmann to spend a few hours at his Berlin home, which he makes with rel-

atives of his wife, the other day, and received his old friend, whom he had not seen for any length of time, since his Leipzig Conservatory days in the beginning of the 80's, last century, with open arms and utmost cordiality. He displayed the greatest interest in Mr. Bohlmann's orchestral and vocal compositions, which are to be heard in Berlin in the near future, and informed Mr. Bohlmann, to his greatest delight, that he had proposed his name as substitute for himself for the performance of the piano part of the Weingartner sextet for piano and strings at a musical Weingartner festival to be given in Arolsen, in consequence of his own time being so occupied, as to make his presence impossible, and on account of the great success, of which he heard, when in America, achieved by Theodor Bohlmann in Cincinnati with this composition, where it found its first American performance.

## MUSIC IN CANADA.

## Toronto Events.

TORONTO, December 31, 1906.

H. M. Fletcher has accepted the appointment of director of the Toronto University Glee Club, which will sing during January at St. Catharine's, Hamilton, Brampton, Orangeville, Guelph, Georgetown, and at College Street Baptist Church, in this city. Mr. Fletcher is favorably known as conductor of the Schubert Choir, and also the People's Choral Union, two successful local organizations.

Frances S. Morris, pianist, of the Toronto Conservatory of Music's staff, has returned to Toronto this month, after a prolonged course of study abroad. Among her instructors were Severin Eisenberger, of the Stern Conservatory, and Jose Vianna da Motta, of Berlin. She also attended the interpretation classes held early in the present season by Busoni. This European sojourn must have been a delight to Miss Morris, who is a musician of exceptional ability as well as an experienced teacher.

JANUARY 3, 1907.

The committee on the preparation of a new Church of England Hymnal met on January 2 in St. James' Cathedral schoolhouse. Those present were the Bishop of Huron, vice chairman, who presides in the absence of the Bishop of Ottawa; Archdeacon Fortin, Winnipeg; Rev. Prof. Clark, Trinity College; Rev. Canon Welch, Rev. A. H. G. Decker, St. Luke's, Toronto; Rev. Dyson Hague, London; Rev. Frederick George Scott, Quebec; Canon Crawford, Halifax; Charles Jenkins, Petrolea; E. G. Henderson, Windsor; W. B. Carroll, Gananoque; J. L. Jennison, New Glasgow, N. S., and James Edmund Jones, secretary, Toronto. The committee will continue in session for about a week.

A notable performance of Handel's "Messiah" was given at Massey Music Hall before a very large and appreciative audience on the evening of December 27. Dr. F. H. Torrington conducted the Festival Chorus and Orchestra effectively, and the soloists were: Eileen Millett, soprano; Grace Merry, contralto; E. P. Johnson, tenor, and Ruthven Macdonald, bass. Mrs. H. M. Blight gave able support at the organ. Dr. Torrington has made a noble effort to keep this inspiring oratorio in the hearts and minds of his fellow-citizens, for he has produced it here about thirty times within the past thirty years.

J. M. Sherlock, of Toronto, has been engaged to sing the tenor solos in "The Messiah" with the Belleville Philharmonic Society, of which Vincent Hunt, Mus. Bac., is the director.

Today it is announced in Toronto that Mrs. Le Grand Reed, the dramatic soprano, who recently studied with Jean de Reszké, has been engaged for the Canadian tour of the Pittsburgh Orchestra. Much local interest is centered in Mrs. Reed's concert in this city on January 19.

A number of Canadians are taking practical interest in advancing the cause of the MacDowell Fund. Prominent among those who are extending their influence in its behalf is Dr. Edward Fisher, musical director of the Toronto Conservatory of Music.

On January 12, Mrs. R. J. Dilworth, soprano, will sing at the first of the exceptionally fine series of organ recitals to be given fortnightly, at 4 p. m., by Arthur Ingham, at Central Methodist Church, in this city.

Heloise Keating, the Canadian harpist, who has gained distinction on two continents, has postponed her concert of January 26, owing to the announcement that a brilliant ball, in which many local people are interested, will take place at the Clifton Hotel, Niagara Falls, on that date.

Henry S. Lautz has joined the vocal staff of the Toronto Conservatory, where he will make specialties of tone production, German songs and oratorio. M. H.



## SAN CARLO OPERA IN NEW ORLEANS.

NEW ORLEANS, January 11, 1907.

The San Carlo Opera Company gave a remarkably fine performance of "Lucia di Lammermoor" last week. This somewhat antiquated opera, although it contains delightful melodies, and one or two great ensembles, is nevertheless mostly dependent for its success on the artists who are singing the principal roles.

It was a fresh occasion for the public to tender an enthusiastic ovation to Nielsen and Constantino, who may be truthfully said to have shared honors in the singing of their respective roles. Miss Nielsen as Lucia had every opportunity to make a display of vocal gymnastics, a display which is the inevitable concomitant of a famous prima donna. If Nielsen's claim to priority in her profession depended solely upon vocal fireworks, she would easily take a first prize, for certainly her remarkable singing of the mad scene brought us back to the palmy days of Madame Melba, when that golden voiced singer was first heard in Covent Garden about sixteen years ago. It has been frequently and very rightly asserted that comparisons between one great singer and another are both odious and futile, but as the entire press of this city seemed to take it for granted that Nielsen's singing of the mad scene had to be measured by the standard created by her famous rival, it is only fair to the more youthful prima donna to state that she did not disappoint the most ardent admirers of Madame Melba. Miss Nielsen was obviously suffering with a severe cold, doubtless due to the sudden changes of climate which are so frequent in New Orleans, and which often prove so disastrous to the singers who come here. This did not prevent her, however, from doing justice to the difficult music which she had to sing. Constantino proved himself one of the greatest Edgards who has ever been heard on the lyric stage. His acting was as remarkable as his singing. There are no encomiums which are too high for his exquisite singing of the last act and for the dramatic fervor he displayed in the famous third act. The resources both vocal and histrionic of this great Spanish tenor are truly astounding, and the day that New York is fortunate enough to hear him it would not be surprising were he to eclipse the triumphs of his famous predecessors.

If Constantino possessed nothing more than his extraordinarily beautiful voice, this would in itself be sufficient to guarantee his career in the United States; but he is handsome, graceful, a good phraser, a fine artist, and one of the best actors (if not the best) who has ever been gifted with a voice.

The beautiful sextet was admirably sung, and Angelini Fornari's clear baritone voice materially helped toward the success of the evening.

Maestro Conti held his orchestra and chorus in perfect unison, and such is the personal magnetism of this truly remarkable conductor that he seems to control the public with the same power as he does his orchestra. On three occasions during the opera the public endeavored to force a "bis"—once from Nielsen in the mad scene, once from Constantino in the fourth scene, and one for the sextet in the third act, but Conti was obdurate and looked around defiantly at the public, which is gradually beginning to understand that the day has passed when noisy interruptions and exaggerated demonstrations in the middle of the performance will be encouraged by an intelligent conductor or truly artistic singers.

ZENO.

## Katharine Goodson's Playing.

There are appended some German press notices of Katharine Goodson, the talented young English pianist, who will make her American debut this month with the Boston Symphony Orchestra in Boston:

Katharine Goodson appeared as soloist with the first concerto of Brahms in D minor. This sturdy work demands self-denial from the soloist—all thought of graceful passage work and bravura playing must be put aside. On the other hand, he must go deeper into the difficulties of a composition which, at the first hearing, is none too attractive. It must be recognized that this concerto, which at first aroused general opposition in Leipzig, which then only appeared at long intervals with undecided success, and for which Bülow and d'Albert were the first to do the real pioneer work, has always to fight afresh for a victory. Yesterday, after the first movement, this victory seemed still doubtful; but from that point Miss Goodson obtained more and more the mastery over her task and over her hearers, and at last reached home covered with glory. The pianist mastered her beautiful instrument with energy; the passages came out clear and full of strength; her sureness in octave playing was imposing, and for the more delicate parts she found the true expression. How Nikisch handled the orchestra was a masterpiece in itself.—Hamburger Nachrichten.

Wednesday's symphony concert brought as guests to Essen a rapidly rising star, already known here in the Musikverein concerts, namely, Katharine Goodson, from London; she played the D minor concerto of Brahms. Miss Goodson has great qualities; an absolutely clear and refined technique, and a touch full of poetry and charm; neither is she lacking in power, and her strong rhythmic feeling is striking. All in all, a healthy and strongly musical nature. The finale of the concerto was played with brilliant verve, and the variations of Mozart were also splendidly given. Both after these and after the concerto the audience was roused to great applause.—Essener General Anzeiger.

At the fifth concert of the Essen Musikverein, Katharine Goodson, from London, appeared as the soloist. This fine artist played

the piano concerto in B flat by Peter Tchaikowsky with brilliant technique, and a conception showing real understanding. At the end of each movement the public expressed its thanks for such an artistic treat with ever increasing applause. After the next number, the "Variations Serieuses" of Mendelssohn, the richly deserved applause was so loud and lasting that the artist, to whom a beautiful laurel wreath was presented, was obliged to appear again and again, and at last to give an encore.—Volkzeitung, Essen.

## LHEVINNE'S SECOND RECITAL.

That admirable pianist, Josef Lhévinne, gave his second New York recital, at Carnegie Hall, on Sunday afternoon, January 13, before an exceptionally large and enthusiastic audience. The program was as follows:

Eroica Variations	Beethoven
Sonata, op. 5	Brahms
Nocturne, B major	Chopin
Etude, D flat	Chopin
Etude, C minor	Chopin
Etude, A major	Poldini
Marche Mignonne	Poldini
Prelude (for the left hand)	Scriabine
Etude, D flat	Scriabine
Etude, C major	Rubinstein
En Route	Godard

Lhévinne will surely be blessed for playing music that is not heard any too often in New York. And if there are any distinctions to be made in the pianistic hereafter, he will also receive some added honors for playing his unconventional programs exceedingly well.

The "Eroica" variations, in some respects the best piano music Beethoven ever wrote, revealed Lhévinne to be in his finest form at the very start, and as the recital progressed he adhered to the high standard which he established at its opening. The variations were read with thorough exposition of their musical content, and the heroic fugued finale lacked neither in power nor in potency. Also the other long number on the program, Brahms' F minor sonata, lovely and poetical in its first three movements, had a sympathetic and effective interpreter in Lhévinne, who played the opening part with virile grasp, the andante with mellow, singing tone and exquisite pedal manipulation, and the scherzo with ebullient humor. The remaining two movements are the weakest of the five, and no one can create any overpowering effect with them. Lhévinne did his best and that was at least interesting. The Chopin numbers were played with a deal of finish, but, on the whole, they do not reveal the most fascinating side of the Russian pianist's art. In the Poldini and Scriabine selections he was in a domain which seems essentially his own, and he displayed all those ingratiating phases of tone and technique which were admired in his earlier appearances here and which first helped to establish his local renown. The Rubinstein etude was not the familiar "staccato" composition, but the one on "false notes," and Lhévinne did the passage work with considerable virtuosity. The Godard piece, a wrist study par excellence, ended most brilliantly a recital which again emphasized Lhévinne's right to be ranked favorably with the most dignified and interesting virtuosos of the top flight.

The applause throughout the concert was of the warmest kind and forced Lhévinne to give thanks in the shape of many bows and encores.

## Campanari at Bagby's Musical Morning.

Leandro Campanari was the instrumental soloist at Bagby's 154th "musical morning" in the Waldorf-Astoria, Monday of this week. The singers were Fremstad and Gilbert, and Arthur Rosenstein was the accompanist.

Campanari played "Andantino," by Lalo; Wieniawski's "First Polonaise" and "Andalusian and Spanish Dance," by Sarasate. The violinist achieved an unequivocal success. So vehemently was he applauded that he would have been justified in adding encores, but this he modestly refrained from doing. The tone which Campanari educes from his violin (the famous Vuillaume made for Paganini) is always satisfying. His style is that of the mature artist, ripe musicianship being disclosed in all he does. He was heard by a very large and fashionable audience.

## Mrs. De Moss and Marie Nichols in Joint Recital.

Mary Hissem de Moss and Marie Nichols have been engaged for a joint recital at Norfolk, Va., on the evening of January 24. This is one of the Charlton-Miller concerts, a series which has been inaugurated with great success.

## Elsa Ruegger Due the End of January.

Elsa Ruegger, the Belgian 'cellist, who will arrive for a tour under Loudon Charlton's direction the last of this month, has been engaged by the New York Philharmonic Society for the pair of concerts on February 8 and 9.

## Baron Berthold at Mayence.

Baron Berthold, a tenor, well known in America, has been engaged for opera at Mayence, Germany, and opened there end of December as Tannhäuser.

## MUSICAL NEWS FROM ROCHESTER.

ROCHESTER, N. Y., January 11, 1907.

The first concert of the Musical Art Choir, of Rochester, Heinrich Jacobsen, organizer and conductor, was given at Haines Hall last night before an enthusiastic audience. The old music presented during the evening was beautifully sung and was well worth the trip the writer took from Buffalo to hear Mr. Jacobsen's singers. The "Ave Maria" of Palestrina revealed the voices of the choir to good advantage. The singers heard in this prayer included ten sopranos, seven altos, six tenors, three baritones and three basses. Two of the singers formerly resided in Buffalo—Elinor Holman, soprano, and Mrs. M. V. V. Smith, contralto, whose beautiful voices are much admired. The second number, a motet for four parts, "Magnum Mysterium," in which the mystery of the incarnation is the theme, by Vittoria, was sung unaccompanied. Two Bohemian Christmas carols, "The Woodland Angelus" (delightfully rhythmic, by Dvorák), and "Spring Song" (Kopylow). "Sunrise" completed the program of songs. "Sunrise" was a tone poem, and part of it was repeated. The program was varied by the violin numbers of Margery Sherwin, of Batavia, who is an exponent of the Sevcik method. Her first number, sonata in D major, op. 5. Corelli, she played seated, as is customary abroad. The most enjoyable numbers were three romantic compositions of Dvorák. The effect was greatly enhanced by the superlatively good accompaniments of Ludmila Vojacek, a Bohemian pianist, a favorite accompanist of Sevcik. It is declared here that the Musical Art Choir will be a strong educational factor in Rochester, and will always command a large audience. In April, the Tuesday Musical Chorus will present Saint-Saëns' "Samson and Delilah," assisted by the Boston Festival Orchestra.

Hibbard E. Leach's pupils are doing excellent work. Several are with traveling organizations. The writer had the pleasure of hearing Lulu Gates, soprano of the Unitarian Church; also Frank Spencer, tenor of the Park Avenue Baptist Church and the Jewish Temple. Miss Gates has a very high soprano and is a brilliant young vocalist. Mr. Spencer has a big tenor robusto, very rich in tone. He sings easily and expressively dramatic music and descriptive lyrics. He is to sing tomorrow for the Mozart Club, of Jamestown, and Franklin Cameron, pianist, will be the other soloist. Mr. Spencer is a man who will make his mark in musical circles.

Hans Lorenz has a beautiful studio in the Cornwall Building, where he teaches vocal music. Mr. Lorenz has a big choral club of 100 pupils, who are studying and practicing operatic music. He has been identified with musical organizations of note abroad, and is quite an agreeable man who has his time fully occupied with teaching.

The Rochester Symphony Orchestra, Ludwig Schenck, director, ranks high as an organization, deservedly so. It numbers seventy members—twelve women violinists, two violas, three 'cello players, and the other instruments are played by fifty-four men. There are, of course, some male performers of the violin, viola and 'cello. Olga Samaroff was the soloist at the first concert. Olive Mead, violinist, will be the soloist at the next concert, February 11, and William Spragge, tenor, vocal vocalist. At the third concert the soloists will be Watkin Mills, English basso, and Maude Lee Bissell, pianist. Besides having many vocal and violin pupils, Mr. Schenck directs the choir of Salem Church, and is president of the Music Teachers' Association of this State.

VIRGINIA KEENE.

## Program for Gabrilowitsch Recital.

Ossip Gabrilowitsch will play the following program at his recital in Mendelssohn Hall, Saturday afternoon, January 19:

Rondo, G major, op. 51	Beethoven
Prelude, A minor	Bach
Sarabande, E minor	Bach
Gavotte, B minor (Bach)	Arranged by Saint-Saëns
Moment Musical, A flat major	Schubert
Menuet, B minor	Schubert
Sonata, B flat minor	Chopin
Grave doppio movimento	Chopin
Scherzo, Marcia Funebre, Presto	Chopin
Prelude, A minor, op. 63 (new)	Arensky
Prelude, D minor, op. 63 (new)	Arensky
Intermezzo in Octaves	Lechetsky
Theme Varie, op. 4 (new)	Gabrilowitsch

## Hawley-Davis Recital at the Waldorf-Astoria.

Susan Hawley Davis, the contralto, will give a recital in the Myrtle Room of the Waldorf-Astoria, on Monday evening, January 21. Mrs. Davis will have the assistance of Arthur Foote at the piano, and the program will include some new and old Foote songs.

## Francis Stuart in Health Again.

Francis Stuart, the well known vocal specialist of Carnegie Hall, who has been ill in hospital, is again at his studio.

## CINCINNATI.

CINCINNATI, Ohio, January 12, 1907.

Mrs. McAlpin's recital Friday evening, January 18, in the Scottish Rite Hall promises a choice menu of classic numbers and the most popular novelties. Mrs. McAlpin possesses the rare faculty of combining the practical with the artistic side of things and keeping in touch with the demands of the times.

Clara Baur announces a piano recital by Hans Richard in the concert hall of the Cincinnati University of Music on Monday evening, January 21. Program as follows: Organ fantasia and fugue, G minor, Bach-Liszt; Andantino and Allegro, Michael Angelo Rossi (1620-1660); sonata (Capriccio), Scarlatti-Tausig; sonata appassionata, op. 57, Beethoven, allegro assai andante con moto allegro ma non troppo, presto; etude op. 10, No. 12, Chopin; canzonetta, Hans Huber; etude (valse impromptu), Hans Huber (dedicated to Busino); Bacchanale (from "Stimmungsbilder"), A. Dvorák; prelude, A. Liadoff; "A la Fontaine" (from "Pieces Lyriques"), G. Sgambati; scherzo ("Aus Meinem Tagebuch"), Max Reger; "Traumerei," Richard Strauss; etude ("Dans les Bois"), F. Liszt; Grand Galopp Chromatique, op. 12, Liszt.

The Cincinnati Conservatory of Music furnished a delightful program on the occasion of the annual meeting of the directors of the Widows' and Old Men's Home, Walnut Hills, on the afternoon of January 2.

Douglas Boxall, the young English pianist, of the Cincinnati Conservatory of Music, will give a piano recital in Nicholasville, Ky., on January 25.

The music of the "Rose Croix Degree" was given in splendid style at the Cathedral of the Scottish Rite on Thursday evening under the direction of the organist, John Yoakley. The music of this and the preceding degrees has been highly commended. The Cathedral choir consists of the following soloists: Mrs. A. W. West, Mrs. F. M. Covalt, Mrs. C. S. Bennett and Miss Wuebben, sopranos; Miss Hamer, Mrs. R. P. Kabbes and Mrs. R. F. Smith, altos; Messrs. J. Schenke, W. A. Beck and J. N. Roberts, tenors; J. C. Hersh, W. A. Evans, F. W. Haas and W. R. Atkinson, basses. The music for next Thursday will be performed by the double quartet of the Rite (male choir)—Messrs. J. N. Roberts, W. A. Beck, D. E. Griffith, C. Bartlett, W. A. Evans, F. W. Haas, J. C. Hersh and H. L. Korb.

Hans Richard, of the Cincinnati Conservatory of Music, will play in Lexington, Ky., with the Lexington Symphony Orchestra on Thursday evening, January 17. On the evening of January 11 he gave a piano recital at the Glendale Female College, Glendale, Ohio.

The large organ which was in the Temple of Music at the Pan-American Exposition, has been removed to Boston, where they have arranged for a number of Sunday recitals at which Professor Sterling, of the Metropolitan College of Music, will give part of the program he gave at the St. Louis Exposition and several new compositions.

The recital by pupils of the Oscar Ehrgott Voice School, announced for January 7, has been postponed to Monday evening, January 14, in the school music rooms. John O'Donnell, tenor, formerly connected with the school, is with the Dolly Varden Opera Company. Katharine Naefz, also a pupil, is now filling her third season as soloist with the "Sign of the Cross" Company.

The directors of the Cincinnati Musical Festival Association announce that preparations will begin at once for the 1908 May Festival. Additional voices will be accepted for the chorus, and ladies and gentlemen who wish to become members are requested to apply to Conductor Van der Stucken in Greenwood Hall at the rehearsals.

The Music Lovers' Club met on Wednesday, January 9, presenting the following program: Ancient Music, Mrs. Gertrude Johann; Polyphonic Music, Mrs. Craven; Illustrations, Alice Hardeman Dulaney; Current Events, Mrs. Lyons.

The New York Symphony Orchestra gave a program of Russian music on Wednesday evening, January 9, in Music Hall. This was the second appearance of this orchestra during the present season in this city.

Alexander Scriabine, the Russian composer and pianist, was welcomed by the Symphony audience yesterday afternoon in Music Hall. He played his own concerto F minor and for an encore his nocturne for the left hand.

Although not a giant among the virtuosos executants on the keyboard of the present day, Scriabine's playing is wonderfully poised and well proportioned. He plays, too,

as one who has reserve power and is not letting out his full strength. It was in the exceptionally difficult third movement that his virility of style, coupled with an extraordinary delicacy, was shown to best advantage. In it he developed an extraordinary speed and bravura, fully meeting orchestral demands of tone production in fortissimo passages. And it goes without saying that his reading was authoritative and musicianly. As to the orchestral support of the concerto, when it is considered that but one hasty rehearsal with the pianist was possible, it seems hardly credible that it should have been so good, and this feature, better than anything else, proves the present excellent form of the symphony forces.

The nocturne for left hand, played here last season for the first time by Lhévinne, was given with poetic dreaminess and tenderness as an encore by Scriabine. Besides the concerto, the orchestra, under Mr. Van der Stucken's direction, gave the fifth symphony and the orchestral suite from "Namouna," by Lalo.

It is always something out of the ordinary to listen to the fifth symphony, not because it is generally conceded to be the most popular of the immortal nine, but because this popularity rests upon the fact that in it Beethoven has largely described the conflicts, tumults and triumphs of his own life and of human life in general. From such a viewpoint it strikes everybody with keen interest and pleasure alike. Mr. Van der Stucken gave the symphony his characteristic and yet lofty reading. The opening bars he took quite fast, but the rest of the movement was consistent with his conception. It was cast in a sturdy, heroic mold, with the boldness and aggressiveness of the music finely chiseled out. The andante showed up telling contrasts and beautiful crescendos, the fortissimo passages being incisively played. The mood of exultation and triumph was magnificently sustained in the last movement, with tenderness and concentration in all the orchestral choirs.

The Lalo suite was a striking novelty and offered an educational contrast with the absolute music of Beethoven. Its demands on the orchestra—particularly in the last movement—were of cumulative difficulty, but in the most bewildering passages of the presto these were fully met. The crispness and blending with which the strings played in the "Theme Varié" was noteworthy, as also the imposing resonance of the brass in the prelude. Not to be forgotten is the beauty of tone which the first flute put into the obligato of the finale.

The Boston Symphony Orchestra, under the direction of Dr. Carl Muck, will give a single concert in Music Hall on the afternoon of February 2. J. A. HOMAN.

## Ernest Schelling in Amsterdam.

The following is what the leading Amsterdam paper said about Ernest Schelling, after that pianist's appearance there at the Concertgebouw (Concert Hall):

At yesterday's matinee we heard a young artist, whose acquaintance as a pianist we made a few years ago at a concert of his own. Mr. Schelling gave the second concerto by Chopin and the fantasia polonaise, for piano with orchestra, by Paderewski. The playing of this young man (according to the program he was born in New Jersey in 1876), widely differs from that of other pianists. In spite of great technical development Schelling's playing does not give the impression of virtuosity. The impression conveyed is that the playing is of minor importance and the rendition of the work is the only aim. Moreover, Schelling gives a distinctly personal character to his performance without the character of the work which he is rendering being lost sight of. There is something very reserved, very distinguished in his rendition.

Schelling's interpretation may best be compared to the bearing and the conduct of a true gentleman. A person who may call this "savior vivre" his own, may do and say anything and everything without ever offending against the claims of the highest humanity on man; for, besides the high natural intellect, the true gentleman also possesses the great gift of heart, so that consequently he knows how to say even the hard things he may have to say in a gentle and dignified way. If this young American made an eminent impression as a performing artist, as a composer as well he has roused great expectations by his work, "Symphonische Legende," executed at this concert. This composition bears the mark of sane and earnest endeavor. No where in this work did we find passages reminding us of an imitation of our hyper-modern young artists. Very simple motifs are gradually led to development and brought to bear on each other, or they are managed in such a way as to form mutually opposing musical images. The current character of the work is not a nervous hurrying on, not a morbid "would be" expression of passion; no, on the contrary, this young artist gives us the impression, as if, seated on his artist's throne, he feels a king indeed, far and away above the small doings of the so called great, but in reality small people; one would be almost tempted to look for prophetic utterances in his art. And these sounds are not a mere succession of tones, Schelling does not jump from one motif to another, so that the auditor, without paper in hand cannot follow the building up (or, rather, the not building up) of the piece. No, in this work there is a sane, natural, purely musical logic, as there is in the works of Max Reger.

It is to be wondered at that the analyzer of the work did not observe what importance the second motif from the last part attains already in the first part. But in music more than anywhere else the Scripture word applies, "and having ears, heareth not." We attached great importance to and enjoyed infinitely making the acquaintance of this work. We hope soon to see it on the program again. The artist and his work had a decided success.—Het Nieuws van den Dae.

Smetana's heroic opera, "Dalibor," recently was produced in Carlsruhe for the first time.

## Tribute to "Madam Butterfly."

[After witnessing a performance of Puccini's fascinating opera, "Madam Butterfly," as produced in English by Henry W. Savage, the following poem was written by Alfred Hovey Ballard, a New York newspaper correspondent. Mr. Ballard says that he was never so deeply affected in a theater as he was by the beautifully pathetic presentation of "Madam Butterfly."]

She stands stark still, a-peering out the pane,  
Watching for one who will not come again;  
The whole night long her steadfast vigil keeps,  
Wide eyed and hoping, while her baby sleeps;  
Till morning dawns that pitiful, lone stare—  
So he may come and find her waiting there.

From heart we sigh,  
Poor Butterfly,

Dear, little, hungry, devastated wife.  
Oh, love! Oh, fate! Oh, maid! Oh, man! Oh, life!  
The ones who trust, the good, the brave, the true,  
The sweet, the fine, are sacrificed like you.

This quickening moment of the pulsing strings,  
This magic blend of multi-colorings,  
Who can speak the message that it brings?  
The pizzicato of the violins  
Mark well the tragedy of one man's sins:  
Theme irresistible this rhythmic beat  
Of drum and harp and 'cello as tones meet;  
We thrill and throb and shudder icily,  
It is the changeless voice of destiny.

Wistaria blossom and chrysanthemum  
Are strewn about for welcome; but the drum  
Beats on its theme of absolute despair—  
Tears and lamentations in the air.  
Ah, wonderful, sad curtain of the stage,  
Sounding soul depths for any clime or age,  
Music and drama have combined this time  
To reach one piercing instant that's sublime.

'Tis best to die,  
Sweet Butterfly;

Thy lover's wandering years will soon be spent;  
Thou wilt not know, but often he'll repent:  
Humanity's inhumanity is strange—  
The man who killed thy soul today will change;  
When other lips have staled he then will see  
That truth alone's worth while, and turn to thee.

Too late, we cry,  
Loved Butterfly;

We always learn a woman's golden worth  
After we crush the dearest thing on earth.

She stands stark still, a-peering out the pane,  
Watching for one who will not come again;  
The whole night long her steadfast vigil keeps,  
Wide eyed and hoping, while her baby sleeps;  
Till morning dawns that pitiful, lone stare—  
So he may come and find her waiting there.

## Becker Lecture-Musicales.

The feature of the lecture musicale given by Gustav L. Becker at his home, 1 West 104th street, on Saturday afternoon, was the presentation of a report of a psychological test of the value of music as a means of expression. This test, which was held recently at the home of Mr. and Mrs. Becker, consisted in the playing of eleven compositions—without announcing titles or describing them in any way—to a select audience of ten persons, who wrote in notebooks at the conclusion of each number what impression it conveyed to the mind of the hearer. The results obtained were successful to a degree truly surprising, as they coincided so often as to arouse the interest of prominent psychological authorities in the test. Mr. and Mrs. Becker, at the suggestion of several psychologists, are continuing the tests in different ways and preserving the records, the first of which was presented to Mr. Becker's pupils and their friends on Saturday. The following general program was given: "Caprice Espagnol (Moszkowski), Ruth Wright; barcarolle in G (Rubinstein), "Si oiseau j'étais (Henselt), Elsa Tannert; "Primavera," waltz song, Clementine Têtedoux, soprano; Abendlied (Perlât, dedicated to Mr. Becker), Mrs. Max Jacobs; largo, allegro and rondo from sonata op. 7 (Beethoven), Mary E. Edgerton; chaconne for two pianos (Raff), Misses Wright and Tannert; two songs, Miss Têtedoux.

The playing of Miss Edgerton proved the feature of the program; it was marked by dignity, repose and depth of feeling. Miss Têtedoux, the assisting artist, was in excellent voice, and was warmly applauded for such different numbers as the brilliant coloratura aria of Strauss and the noble Tchaikowsky song, "Ob peller Tag."

The results of the test, it was announced, will be embodied in a lecture by Mr. and Mrs. Becker today before the Men's Club of the Lenox Avenue Unitarian Church.



## DRESDEN.

FRANKLINSTRASSE 20, DRESDEN, January 5, 1907.

Teresa Carreño shone as a bright star in the Philharmonic concert. She interpreted Tchaikowsky's B minor concerto with wonderful élan and technical bravura. Contrasting her present with her former playing, Carreño now displays a supreme command over her Southern temperament, yet her performances glow with fire and soul. Her soli, among them Chopin's G major nocturne, which was presented with admirable lucidity and breadth of conception, bore the stamp of personality. A new singer, Herr Brodersen, did not evince any superior qualifications. His lied selections were his best efforts. The "Hans Heiling" aria lacked dramatic fervor. Willy Olsen conducted.

Max Lewinger devoted his second soirée to three new works. Hugo Kaun was brilliantly represented by his op. 41 quartet, a composition replete with melodic charm, mood and sincerity of expression. As to construction and form it is a masterpiece, concentrated, and altogether one of the most remarkable productions in the line of contemporary chamber music literature. Ottokar Nováček's op. 13, following next, did not, on account of its length, impress the hearers as deeply as Kaun's work. Nevertheless it is musically fine, of splendid tonal effects and temperamental. E. Chausson's piano quartet, op. 30, with W. Lützschg at the piano, had a virtuosic reading. It is in the French style, not deep and of more outward than inward sentiment. Lewinger was justly complemented for the interest he takes in promoting modern works. He played magnificently, displaying beauty of tone and technical finish. The union as an ensemble played very well. Lützschg is a fine ensemble player. A distinguished audience attended.

Sven Scholander, the unrivalled popular Swedish artist, delighted his hearers beyond description. Like a minstrel, travelling about with his lute, on which he (while singing) accompanies himself admirably, he represents a unique style of musical presentation, a combination of declamatory singing, acting and mimicry, by means of which he pictures variety of moods, tragical and comical situations, temporary "Augenblicksbilder" (momentary pictures) with wonderful truthfulness. Possessing rare endowments of characterization and a delicious sense of humor, his presentations are masterpieces of their kind. German and French folk songs are chansons in which he excelled, complete the interesting program. Whenever Sven Scholander comes again he will be greeted by a crowded hall and sincere recognition.

Hans Buff-Giessen interpreted new lieder by Uhl, Sommer, Steph. Krehl, von Kaskel, R. Becker-Fuchs, v. Struve, Draeseke, Tchaikowsky, Kjerulf, Sinding, Max Schillings, Striegler, etc. Giessen is a great favorite and a drawing card in Dresden. His vortrag is refined and replete with sound musical feeling, swing and enthusiasm. His recitals were a pronounced success.

Natalie Haenisch's last pupils' recital was commented upon in the most flattering terms by the well known critic, Herrmann Starcke, of the Nachrichten. He grows enthusiastic over her model vocal training, "Tonbildung," and artistic instruction. Among her American pupils Elsa Kaufmann, of Cleveland, did uncommonly well. She is a highly gifted singer. In the audience were many lay connoisseurs and representative musicians who shared the favorable opinion of Prof. Starcke.

The prominent American composer, Alwin Kranich, scored a genuine success the other night in the Gewerbehause concert. His charming tone picture "Marchen," for string orchestra, had a fine reading by Olsen's "Kapelle." Mr. Kranich's compositions, as to its content, is a beautiful poem, which has something of its own to say. Technically it displays excellent workmanship and refinement of style. Mr. Kranich as a composer stands favorably in the ranks of the talented musicians who have come over to us from the New World. His "Fantasia" in E flat, for piano and orchestra, will be brought out in London, Leipsic, Hanover and Dresden by the Canadian pianist, Harry M. Field. This talented pianist appeared here in a recital on November 7, winning (with his Liszt selections) highly appreciative criticisms in the leading papers.

Minnie Nast will soon leave for London to fill her engagements with the Covent Garden Opera. The charming singer looks back on one of her busiest seasons in Dresden. She also appeared as a "guest" in Berlin in the role of Marguerite at a festival performance in honor of the Kaiser's birthday. The Berlin papers are full of her praises. They say she outvalued easily the best Margarethes in that city. In the spring Mrs. Nast will appear again before the Kaiser at another festival performance in Mannheim. A few days ago she sang as a guest of honor in the Dresden Tonkünstler Verein, all of which goes to prove that the fine singer is "persona gratissima"

in the German musical world. She well deserves the honors showered on her.

Jean Louis Nicodé explained his grandiose composition, "Gloria," "Ein Sturm und Sonnenlied," before a select audience at Roth's music salon. Details will follow.

A. INGMAN.

## John B. Miller an Excellent Tenor.

John B. Miller is having an exceptionally fine season. Not only is he filling a long list of engagements, but he is filling them with great success. He has just sung "The Messiah" with the Evanston Musical Club, of Evanston, and the Apollo Club, of Chicago. The following notices are from the Chicago and Evanston papers:

Mr. Miller placed a thoroughly commendable performance of the tenor solos to his credit. His voice was steady, clear and true, and his management of the florid portions of the various numbers tasteful and marked by surety and finish. He grasped the interpretative meaning of the different solos and translated them successfully to his hearers. His "Thy Rebuke" was finely delivered and he was un-



JOHN B. MILLER.

commonly successful with the trying "Thou Shalt Dash Them."—W. L. Hubbard, The Chicago Tribune.

John B. Miller, tenor, did excellent work. Without forcing his voice he was able to make the tones carry easily throughout the hall. The voice itself is of exceptionally attractive quality and his interpretations were marked by the best of musical taste.—Frederic H. Griswold, The Chicago Record-Herald.

Mr. Miller likewise won the hearty commendation of the public. His voice is a pure high tenor, easily produced, under good control, and at all times remarkable for its tone quality. He sang authoritatively and with sincere musical feeling.—Glenn Dillard Gunn, The Chicago Inter Ocean.

John B. Miller, tenor, gave an unusually good interpretation to

the music which Handel wrote for the part. It was an interpretation in every way suited to the requirements of oratorio singing, and it was enhanced by the fine quality of Mr. Miller's voice.—Felix Borowski, The Evening Post.

John B. Miller sang the tenor part in a manner befitting the sterling artist that he is. He has an exceptional lyric voice and possesses interpretative powers of a high order.—Chicago Journal.

John B. Miller, tenor, did excellent work, revealing a voice of the true tenor quality, that was never forced and ever carried well. His singing was marked by scholarly phrasing befitting this class of musical work.—Chicago Daily News.

John B. Miller, the tenor, came at once into much favor by his sympathetic and intelligent singing. Mr. Miller is a Chicagoan and this may in some measure account for the warmth with which he was received, but outside of that his presentation of the tenor soli was a musical treat. He has a good clear voice which he handles with ease and his manner is unaffected. By his performance on this occasion he demonstrated that he is fully capable in oratorio.—Chicago Chronicle.

Mr. Miller's work shows growth both vocally and interpretatively since he last sang here several years ago. He takes a larger and more comprehensive view of things and has proved conclusively his ability to fulfil both the spirit and the letter of the law. His voice is of unmistakable tenor timbre. It is not a baritone tenor, nor is it limited in its range. Mr. Miller's reading of the "Every Valley Shall Be Exalted" was characterized by smoothness and execution, fluency and delivery, excellent sense of rhythm, and carefully prepared, well approached climaxes. He displayed warmth of tone and sincerity in the aria, "Behold and See," while his dramatic delivery of "Thou Shalt Dash Them," markedly emphasized his growth and maturity of style.—Evanston Press.

The tenor role was filled by the well known Chicagoan, John B. Miller. Mr. Miller has a voice thoroughly adequate to the part, and sings with confidence and authority.—Evanston Index.

## Kronold Recital at Vassar College.

Hans Kronold, the talented 'cellist, assisted by Marta Milinowski and Charles Gilbert Spross, gave the following program at a recital at Vassar College, Poughkeepsie, N. Y., on Friday evening, January 11:

Sonata, for 'Cello and Piano.....	Rubinstein
Mr. Kronold and Miss Milinowski.	
Kol Nidrei .....	Bruch
Rhapsodie Hongroise .....	Popper
Arlequin .....	Popper
Mr. Kronold.	
Concerto, A minor .....	Goltermann
Mr. Kronold.	
Piano Solos—	
Etude de Concert.....	Liszt
Traumerei .....	Richard Strauss
Liebestod, from Tristan and Isolde.....	Wagner-Liszt
Magic Fire Scene from Walkure.....	Wagner
Mr. Spross.	
Variations Symphoniques .....	Boisemann
Mr. Kronold.	
The Spinner .....	Dunkler
Romanze .....	Becker
At the Fountain .....	Davidoff
Mr. Kronold.	

Siegfried Wagner's "Bärenhäuter" was received with success at its first performance in Dortmund.

## NATIONAL OPERA CO.

A. de WILDE, Secretary

C. de MACCHI, President and Musical Director

J. PETRUCCI, Treasurer

January to April, 1907

SPECIAL PERFORMANCES OF  
Mascagni's "Cavalleria Rusticana"  
and Rossini's "Stabat Mater"  
(AN IDEAL DOUBLE BILL)

SOLE MANAGERS FOR

CARO WATKINS

The American Soprano

ETTORE CAMPANA

A Great Baritone

April-June, 1907

GRAND OPERA SEASON AT THE  
TEATRO NAZIONALE  
of ROME, ITALY

Voices tried every Friday between 2-3 p. m. Mail appointments only

Telephone: 7228 Riverside

Address 517 West End Avenue, New York

SIMON



BUCHHALTER

February, March, April

Concert Pianist

ADDRESS

J. E. FRANCKE  
1402 Broadway  
NEW YORK



RAPHAEL KELLERT

Eminent Young Violinist  
(YSAYE'S PUPIL)

First New York Appearance JANUARY 22, at CARNEGIE HALL in connection with the New York Symphony Orchestra

WALTER DAMROSCH, Conductor

R. E. JOHNSTON, Manager, St. James Building

From Whom Seats May Now Be Ordered

Telephone: 666 Madison Square

JESSIE SHAY

WISSNER PIANO, USED BY PIANIST

ADDRESS  
133 East 74th Street  
NEW YORK

Phone 5448-7913

## MILAN.

MILAN, January 1, 1907.

Strauss' "Salome" alternates with Bizet's "Carmen," always to crowded houses. The second performance of "Salome" was listened to with as much religious attention as the first performance, and the success was about the same. People are stunned at what they see and hear. It is so different from what they have been accustomed to. Borgatti, as Herod, improves on acquaintance, while this cannot be said of Kruscienirka, as Salome. Her interpretation, upon a second hearing, was rather too conventional, not impassioned enough, not sensuous enough, and her voice in some of the more dramatic moments lacked strength and roundness. Too bad also that the dancing is done by a ballerina; it detracts from the real effect.

Carmen, in the person of Maria Gay, is a triumph. Her original impersonation has taken hold of the public. Zenatello, as usual, is forcible and draws great effects from his high notes. Orfeo will be sung by Maria Gay also.

The ballet, "Rosa d'Amore," had a success of color. The costumes and the scenery were marvelous.

At the Dal Verme, Giordano's "Fedora" still holds the boards, together with the ballet, "Coppelia."

At the Regio di Parma, "La Walkiria" had a good success.

In the concert hall of the Conservatory a young Polish pianist, Vladimiro Schatelwitch, gave a successful recital, playing a fine program. His best interpretations were: "Romance sans paroles," op. 62, Mendelssohn (in which he "sang" the melody with a delicious softness) and Schumann's "Carneval," played with force and fire. Altogether he made a real success before a not very large but very appreciative audience.

Maestro Leoncavallo, it is rumored, has retired to his villa at Brissago, where he is intent upon composing his new opera, "Camicia Rossa" (Red Shirt). The libretto is by Arturo Colantini, one of the best librettists in Italy. Hopes are expressed that the opera will be ready within this year.

In the January number of La Lettura Mascagni will let us know how many difficulties have to be overcome to be able to write an opera. According to him it is anything but easy, the first difficulty being the choice of the libretto, the fatigue of putting the music to it, or putting it to music, the dealings with the critics, with the impresario, the artists, the editors, etc. Not very inviting, verily.

At Siena the celebrated violinist, Franci, died of heart failure after having taken part in the performance of "I Lombardi." In his younger days he won laurels and money in France, England and America, but homesickness brought him back to his native city, where he ended his days, at fifty-three years of age.

At the Costanzi, in Rome, the rehearsals of "Faust" are going on with alacrity. Valentin will be the celebrated baritone, Battistini; Krimer, the Faust, and Adelle d'Albert, Marguerite.

"La Gioconda," which is now being rehearsed, will soon be given at La Scala, as the third opera of the season.

Queen Helena of Italy is a painter of taste. When she was Princess of Naples it was no secret in artistic circles that she studied with Casciano, who now proclaims her a real artist. Painting is her favorite occupation. It was rumored that she would exhibit some of her works at Venice in the fall, but she absolutely denies this or has had it denied.

The concerts of Santa Cecilia, in Rome, will soon begin, as also the orchestral concerts here. D. P.

## Julian Walker Assisted the Guido Chorus.

Julian Walker, the basso was a star soloist at the last concert of the Guido Chorus, of Buffalo. The musical critics of that city discovered the beautiful qualities of Walker's singing and expressed their opinions in the following reviews:

Considerable interest was aroused in the soloist of the evening. Julian Walker, the noted basso, whose magnificent voice and artistic singing captivated his hearers. With a wonderful range, intense musical temperament and a voice of such rare lyrical beauty, together with the remarkable clearness of tone and dramatic quality, Mr. Walker appears to sing for the very love of singing, and the enthusiasm he aroused was flattering to a Buffalo audience, who are so seldom carried away with undue appreciation. He sings with all the intelligence and musical comprehension of the true artist.

He displayed undeniable gifts as a dramatic singer, while nothing could be more exquisite and vibrant with tender feeling than his singing of the "Mother" song, which was given with such intensity as to bring a storm of applause. Mr. Walker, in response to repeated encores sung \* \* \*.—Buffalo Courier.

The soloist was Julian Walker. His voice proved an easy range of two octaves and a vocal control almost as facile as that of a soprano. His voice is rich and full, and he sang with ease and feeling. He was encored after each appearance. \* \* \* The audience did not seem to want to let the chorus or the soloist stop. —Buffalo Evening News.

Julian Walker's first appearance with the Guido Chorus greatly delighted the lovers of pure and sensuous tonal beauty. His voice is rich and full, every note used being placed rightly and produced with absolute correctness. He was at his best in the Handel number, with its florid scales and vocal gymnastics, also in his two encores and an Italian song. A successful career is open to him either in earlier Italian opera (where tonal beauty is Alpha and Omega), or in the singing of oratorios by Handel, whose style he has evidently mastered.—Buffalo Commercial.

Julian Walker of New York was the soloist. Mr. Walker possesses a voice of rare quality. It is a strong voice and has a resonance that is true and clear, but he amazed the chorus and audience by his wonderful control, and his mystifying ability to carry his tones along in one breath, where his audience would expect him to take several. His Italian song, etc. \* \* \* was sung with such sweetness of tone and with such pathos, that the audience was enthralled and marveled at his vocal gifts. Truly Mr. Walker is a great singer, and the people would want to hear him again, judging by the reception he received last night.—Buffalo Enquirer.

## New Hampshire Music.

The Nashua (N. H.) Oratorio Society, which is in its seventh season, and the Manchester (N. H.) Choral Society, which is in its first season, gave two splendid performances recently under the direction of E. G. Hood, in Nashua and Manchester, respectively. The works performed were Mendelssohn's "St. Paul," and Sir Arthur Sullivan's "The Golden Legend." The Nashua Telegraph said of the Mendelssohn concert: "The choruses from the opening to the end were gems of which any music master might well be proud." Of the Sullivan production the Manchester Union wrote: "Much credit is due Mr. Hood as the leader of the Manchester Choral Society. He certainly must feel gratified to have done so much in such a short time and the people of Manchester have apparently appreciated his efforts, enjoying the music to the fullest extent."

## Sadie Rosenzweig, Nemes' Pupil.

Some weeks ago THE MUSICAL COURIER printed a picture of young Sadie Rosenzweig, the violinist and protégé of Dezso Nemes, the Hungarian violinist and teacher. She has since been on tour, playing recently in Vancouver, British Columbia, in Bellingham, Wash., and elsewhere in the distant West. Two press notices from these cities:

Sadie Rosenzweig is a violinist of the first rank. She has a firm, crisp touch that is pleasant to listen to. She played several numbers in first class style last night and made a big hit.—Vancouver News-Advertiser.

Sadie Rosenzweig, the violinist, proved that she was a thorough mistress of the rare instrument that she held so lovingly in her hands, and she kept the audience spellbound while she was on the stage and won several encores by her exquisite music. Her act is one of the most artistic brought to Bellingham in a long time, and is well worth hearing.—Bellingham Herald.

## Lambert at Marum Quartet Concert.

Alexander Lambert, who of recent years has played but little in public, will assist the Marum Quartet at the Brahms program quartet concert tomorrow (Thursday) at Cooper Union, playing the piano score of the quintet, op. 34, in F minor. Mrs. Ludwig Marum, soprano, will also assist. The program follows:

Quintet, op. 115, B minor, for Clarinet, two Violins, Viola and Cello ..... Brahms  
Songs—  
Aria, Preghiera di Tosca ..... Puccini  
A Maid Sings Light ..... MacDowell  
Liebestreu ..... Brahms  
O, Liebliche Wangen ..... Brahms  
Quintet, op. 34, F minor, for Piano, two Violins, Viola and Cello ..... Brahms

## Murphy to Give Unique Concert in Grand Rapids.

GRAND RAPIDS, Mich., January 12, 1907.

George Murphy, the singer and teacher of this city, will present a talented quartet of women singers at a special concert, to be given before Lent. The program is to include the Rhine Daughters scene from "Das Rheingold." Grace Dymond, one of the sopranos, will sing the part of Wogllinda; Elizabeth Moor, another soprano, will be the Wellgunda, and Minnie Wheeler Reynolds, one of the contraltos, will be the Flosshilda. Charlotte Summerville, another contralto, completes the quartet, and these four ladies will unite in two quartets, one of them from Liszt's "St. Elizabeth." Later in the season Mr. Murphy will devote one program entirely to sacred music.

The oratorio, "Franciscus," by Edgar Tinel, was produced by the Musical Society of Freiburg.

## Students' Recital at Guilman School.

The first students' recital of the new year was held at the Guilman Organ School last Friday afternoon. Among the students who participated were Arthur W. Arneke, T. Scott Burhman, Roy Falconer, Harry O. Hirt, Roy J. Cregar, and the Misses De Nyse, Searby, Comfort, and Ullmann. These recitals are given at frequent intervals, and are a large incentive in the work of the school. Several of the students here recently received appointments as organists and choirmasters, and committees are in constant correspondence with the school, both for church and college positions. The midwinter examinations in theory will be held under the direction of Clement R. Gale, Mus. Bac., Oxon., February 7. This department is maintaining a high standard, and the results attained under Mr. Gale's tutorship are highly gratifying. Mr. Carl is always on the alert for new ideas and methods of work, and keeps an enthusiasm among the students seldom found.

## Toronto Interested in Edward Bromberg.

The Toronto Sunday World of December 23 published a sketch of the widely known Russian-American (he is an American citizen), Edward Bromberg. This paragraph from the article will be read with interest by the admirers of Mr. Bromberg's vocal art:

A bass singer in New York who is creating quite a stir in musical circles is Edward Bromberg, a Russian. His specialty is as an interpreter of Russian music, in which sphere he is conceded to be without a peer in America today. Like most Russians, however, he is an excellent linguist, and when not engaged in teaching, is in demand all over the United States for oratorios, concerts and song recitals. All his work is on a high plane of musical intelligence. \* \* \* Wassili Safonoff, the great Russian conductor and now leading the New York Philharmonic Society, says in a letter to him: "I thank you very much for the great pleasure you have given me with your excellent singing. I must say that your method is perfect, and your singing really artistic. I wish you great success in your artistic and pedagogic career."—Toronto, Canada, Sunday World.

## Ion Jackson, the Tenor, Has Two Studios.

Ion Jackson, the tenor, who has sung in all the principal cities of this country, has many pupils at his two studios, one at Carnegie Hall, New York, and one at the Conservatory of Music, in Newark, N. J. Dr. Jackson's excellent voice production, and his fine intelligence as a singer in concert and oratorio, are the best endorsements of his work as a teacher. This artist's bookings include some of the notable spring concerts, and other announcements of his appearances will be made later.

## Goudekot as Singer and Teacher.

Martin W. Goudekot, the baritone, residing at 69 West Ninety-third street, New York, has appeared at a number of musicales with success this season. Mr. Goudekot has a voice of considerable range and exceptional quality. As a teacher, he is regarded as a specialist in the matter of tone production. There are many ambitious pupils studying at the Goudekot studio. During the season, Mr. Goudekot will be heard at more musicales and concerts in New York and vicinity.

## Dr. Lawson With Johnston.

Dr. Franklin D. Lawson is now under the management of R. E. Johnston, of the St. James Building. In him Manager Johnston has secured an artist of the highest character, whose clear and pure tenor voice is greatly admired. Dr. Lawson has been re-engaged to sing at Malden, Mass., where his success was so pronounced last month. At that time the Malden News said: "Dr. Lawson's singing last night was superb; his solos were the best ever heard in this city."

## Schenck Lecture-Recitals in Buffalo.

Elliott Schenck will give a course of lecture-recitals in Buffalo in March. He will include "Salome" in the course. They are sure to attract the attention of music lovers and society, for he has a large following in the "Queen City of the Lakes" and a personal friendship with many of the first families.

## Birdice Blye Recitals in Michigan and Iowa.

For the remaining weeks in January, Birdice Blye will play a series of piano recitals in Michigan and Iowa towns and cities. Her Eastern tour will open early in February, the Mendelssohn Hall recital in New York being set for February 18.

## Arthur Nevin's Opera Produced in Pittsburg.

Kelley Cole, William Harper, Katharine Fisk and Mme. Shotwell-Piper were the singers engaged for the production of Arthur Nevin's Indian opera, in Pittsburg, on January 14. Details will be published in a later number of THE MUSICAL COURIER.



# THE MANHATTAN OPERA.

## Donizetti's "L'Elisir D'Amore," January 9.

Donizetti's exquisite comic opera was given on Wednesday evening, with the familiar cast, including Bonci, Pinkert, Seveilhac, Trentini and Gilibert, and a crowded house vented its unbounded enthusiasm by applauding the principals to the echo, and recalling them again and again at every possible occasion. Bonci's marvelous facility of execution and wondrous quality of tone were again the subject of unqualified admiration, and the amazing artist was fêted like the popular hero of song that he is.

## Verdi's "Rigoletto," January 11.

Gilda ..... Melba  
Giovanna ..... Severina  
Contessa di Ceprano ..... Zaccaria  
Maddalena ..... Giacomini  
Il Duca ..... Bonci  
Sparafucile ..... Arimondi  
Marullo ..... Fossetta  
Monterone ..... Mugnoz  
Borsa ..... Venturini  
Conte di Ceprano ..... Reschiglian  
Rigoletto ..... Renaud  
Conductor ..... Campanini

The best performance of "Rigoletto" ever given in New York took place at the Manhattan on Friday evening, before an audience numbering nearly 5,000 persons. Over 2,000 were turned away from the box office, and the crush in the outside lobby was so great that the balustrades of the stairs on each side were carried away by the pushing, madly eager mob.

If the excitement was intense outside the auditorium, inside it reached almost delirious proportions. And small wonder, for when has New York ever heard at one performance such a "Rigoletto" trinity as Melba, Bonci and Renaud in the three great roles respectively of Gilda, the Duke and Rigoletto? It were idle to go into detailed discussion of the event, for the pen refuses to travel in traditional grooves when attempting to describe the singing art of Melba and Bonci, and the acting of Renaud in "Rigoletto." New adjectives should be invented to express the glories of Melba's cantilena, the superlative purity and ease of her coloratura, and the fragrant charm of her appearance and manner as Gilda. No finer fragment of song has ever been heard in the metropolis than Melba's delivery of the "Caro Nome" aria, with the world famous trill sung by her as no other living singer could have done it. The outbreaks of enthusiasm after all Melba's numbers were almost alarming in their volume, and the prima donna herself probably never realized before how immeasurably superior she is to every other operatic soprano in the estimation of the metropolis' musical public. There were a new found happiness and pride in her hearty but modest acknowledgments of the phenomenal ovation.

Bonci's Duke has become one of the operatic sensations of the season, and with the presence of Melba as an added inspiration, last Friday's performance of his familiar part seemed to be imbued with even more force and passion than Bonci has displayed in the past. His singing was not better than usual, because that is always perfect. The "Donna e mobile" aria gave such overwhelming pleasure to the audience that the performance could not go on until after the hurricane of applause had spent itself.

Renaud's Rigoletto has been praised almost beyond measure in these columns, and the eulogies were never confirmed more decisively than last Friday. He is one of the two really great tragic actors on the operatic stage. Together with Victor Maurel, Renaud towers above every other acting singer in the world.

Giacomini gave an excellent account of herself as Maddalena, and Arimondi, Fossetta and Mugnoz were other members of the rarely well balanced cast. The vast audience did not forget Campanini and Hammerstein in its frenzy over the artists, and the conductor and manager were called before the curtain several times and cheered as lustily as any of the singing favorites.

## Verdi's "Aida," January 12 (Matinee).

The great cast which has made "Aida" one of the profitable drawing cards at the Manhattan repeated its former triumphs in that opera, and again delighted an immense audience at the Saturday matinee. De Cisneros improves her Amneris with each new appearance in the part—although it was above criticism at her debut—and makes it the dominating figure in the opera, both by reason of her Junoesque presence and her splendidly impassioned singing. Bassi was by no means put in the shade, however, and his ringing tenor voice and intelligent acting assisted him to win his usual meed of appreciation from the auditors. The "Celeste Aida" occasioned a thunderously applause demonstration. Russ, Ancona and Arimondi were excellent in the roles which they have filled so ably in all the "Aida" performances.

## Bizet's "Carmen," January 12 (Evening).

Bressler-Gianoli continues to maintain her place as the best Carmen ever seen in this city, and her every appearance in the role attracts an audience which crowds the Manhattan to the doors. Renaud was indisposed, but his dashing impersonation of the Toreador was fully compensated for in the better vocalism of Seveilhac, who sings the music of Escamillo, while Renaud acts it. Dalmores' singing as Don José is always a thing of joy, and as has been said before in this column, the young French tenor resembles no one more in style and voice than Jean de Reszké at his best. Donalds is a seductive picture to gaze upon as Micaela, and she sings with lovely method and enchanting quality.

## Sunday Evening Concert, January 13.

A most interesting program was presented at the Manhattan under the joint leadership of Campanini and Tanara. Arimondi brought down the house with his spirited singing of a Verdi number, and had the time of his life to escape from the encore fiends. Ada Sassoli played several harp solos with mellow tone and excellent technic. Renaud, who is soon to leave New York, was the especial pet of the audience, and his "farewell" concert appearance seemed to be the signal for several extra degrees of enthusiasm on the part of the audience. Donalds made her usual striking success, and Russ and Bassi also were recipients of resounding ovations. In his temperamental leading of the "Meistersinger" and "Lohengrin" preludes and "Tannhäuser" overture, as well as in his orchestral accompaniments to the vocal Wagner selections, Campanini proved the truth of what THE MUSICAL COURIER asserted some weeks ago, that he is a Wagner conductor of the utmost ability and effectiveness, second to none we have heard in New York. When the Manhattan decides to give Wagner opera, Campanini will make the oldest Wagnerians of this city sit up in pleased surprise.

## Gounod's "Faust," January 14.

Owing to the indisposition of Pinkert, "Faust" was substituted at the last moment in place of the advertised "Barber of Seville." Donalds was a sweet voiced and lovely featured Marguerite, and Dalmores a manly and tuneful Faust. Other favorites in the cast were Arimondi and Ancona.

## Alice Sovereign's Success in West Virginia.

Alice Sovereign, the contralto, sang recently in Parkersburg, W. Va., winning fine recognition from press and public, an inkling of which is found in the two notices to be found below. She has two dates with the New York Symphony Orchestra, and one in Louisville, Ky. On the occasion of her recent appearance with the New York Oratorio Society her participation as soloist was very successful. Her solos, "He Was Despised," and "O Thou That Telles," were particularly well sung, and remarks of approbation came from her listeners. The West Virginia notices read:

Miss Sovereign, who is one of New York's splendid singers, has a rich contralto voice. The songs, teeming with freshness and brightness, thrilled and delighted the packed house. \* \* \* The first numbers by Miss Sovereign were a song from "In Memoriam," by Lehmann, and "The Lark Now Leaves His Wat'ry Nest," by Parker. Among her most excellent numbers were a group of German songs. \* \* \* The two French songs by Miss Sovereign were of rare beauty.—Parkersburg Dispatch-News.

The club was especially fortunate in having Alice Sovereign of New York as their soloist, the noted contralto who has been making such a success there, and who was received here with the greatest enthusiasm. Miss Sovereign has a beautiful voice of smooth, rich tones, and of remarkable range and quality, which is under splendid control. Combined with her glorious voice is a charming and expressive personality, which makes her one of the most pleasing artists that has ever appeared here, her singing last night establishing her as a favorite. Her selections were beautiful and every one was received with great applause. \* \* \* Following the concert Mrs. M. A. Kendall, the capable president of the club, entertained informally at her home on upper Avery street, for Miss Sovereign. It was a delightful affair and was enjoyed by the club members and a few other friends. Miss Sovereign was found to be as charming a woman as she is a singer, winning and gracious in her manner. She sang several numbers which delighted her hearers.—Parkersburg Sentinel.

## Hekking and Gabrilowitch to Assist Volpe.

Anton Hekking, the great German 'cellist, will be the soloist at the first in the series of concerts by the Volpe Symphony Orchestra, at Carnegie Hall, on Sunday afternoon, February 10. Ossip Gabrilowitch, the brilliant Russian pianist, will be the star at the second concert, on March 3. The third concert will take place on April 14, the soloist to be announced later.

## RIDER-KELSEY A BRILLIANT ORATORIO SINGER.

Corinne Rider-Kelsey, whose beautiful voice is in fine condition this season, sang brilliantly at the Christmas performances of "The Messiah," given at Carnegie Hall by the New York Oratorio Society. Mme. Kelsey sang both at the Wednesday matinee and Thursday evening productions. The following paragraphs from the New York daily papers indicate that this gifted singer more than duplicated the success she made last year:

Mrs. Rider-Kelsey sang brilliantly when needed, with a voice of fine texture and ample power, and she displayed an understanding of the style of the music, and a personal realization of the moods of the text. Her "Come Unto Him" was exquisite in its sustained but never cloying sweetness.—New York Tribune.

Of the soloists, Corinne Rider-Kelsey and Daniel Beddoe acquitted themselves with credit.—New York Morning Sun.

A special word of praise is due to Mrs. Rider-Kelsey, who was in beautiful voice and sang with an appreciation of Handel's style that signified a considerable improvement in her art.—New York Times.

Corinne Kelsey is this year's heir to all ages of sopranos back to the adored Jenny Lind. Mrs. Kelsey is the best concert singer who has not yet gone into either German grand opera or Broadway "Lohengrin" burlesque. Her "Rejoice Greatly" was pure speech made and beautiful to hear, even more than the famous closing aria.—New York Evening Sun.

Corinne Rider-Kelsey's numbers were one and all admirable and were heartily applauded. Especially creditable for its smooth phrasing was the difficult "Rejoice Greatly" and the "Come Unto Him" and "I Know That My Redeemer Liveth," she sang with sentiment and fervor.—New York Herald.

The soloist, Mrs. Rider-Kelsey, to whom fell the soprano part, was the only one in whom vocal beauty and understanding of the Handelian style were united. She sang with sympathy and feeling, as one to whom the music meant something more than a series of difficult feats of breathing and agility.—New York Evening Mail.

Mrs. Rider-Kelsey is an uncommonly capable singer of Handel's music.—New York Globe and Commercial Advertiser.

Mrs. Rider-Kelsey confirmed the favorable impression she had made last year with a voice limpid and pure in quality. Her voice showed more authority than before, and she gave great satisfaction in "Rejoice Greatly" and "I Know That My Redeemer Liveth."—New York Press.

Mrs. Rider-Kelsey has a rare appreciation of the Handelian style, and in the solo, "Rejoice Greatly," she sang its difficult phrasing with as much truth and correctness of accent as she gave of sentiment and devotional fervor to "I Know That My Redeemer Liveth."—New York American.

Mrs. Kelsey's voice is vastly broadened and experienced since last she was heard. Her singing of "Come Unto Him" was sustained, fervent and musically gracious.—New York Telegram.

Mme. Kelsey also assisted in the performance of "The Messiah," given in Providence, R. I., a few days before the New York performances. The following extracts are from the Providence papers:

Mme. Rider-Kelsey sang with dramatic spirit and deep artistic feeling, and in "Rejoice Greatly" especially, her beautiful voice and charming rendition won enthusiastic admiration.—Providence News-Democrat.

The soprano, Mme. Kelsey, has a remarkably beautiful voice, beautiful not only in its perfect poise and golden quality, but in the indescribable charm that makes an exceptional human voice superior to the notes of any instrument. And she sings with the soul of an artist, with feeling, intelligence, and a rare understanding of the value of the word and the phrase.—Providence Journal.

Mme. Rider-Kelsey brought dramatic fire into her singing that is always spirited and full of beauty, and proved herself, as frequently before, an oratorio singer of the highest rank, not alone by her "Rejoice Greatly, O Daughter of Zion," which won her tremendous applause, but equally in the other solos which were hers.—Providence Tribune.

## Morrill Pupils Heard at Teacher's Musicales.

Laura E. Morrill, gave another musicale at her studio in Chelsea, Mass., Tuesday evening, of last week, and once more some fine voices were heard in a program that included masterpieces. Grace Crandall, Mrs. Dunwell, Jessie Pamplin and Estelle Rose united in the singing of a quartet from the "Old English" selections in Mrs. Morrill's musical library. The remainder of the program follows: "Indian Bell Song," from "Lakmé," Cora Remington; aria from "Mitrane," Lillia Snelling; "My Heart at Thy Sweet Voice" (Saint-Saëns), Mrs. I. A. Hall; duet, "Passage Birds' Farewell" (Hildach), Mrs. Crandall and Mrs. Pamplin; "Ständchen" (Brahms); "Der Tod und das Mädchen" (Schubert); "Als die Alter Mutter" (Dvorák), Estelle Rose; trio, "Orpheus with His Lute" (Manney), Miss Remington, Mrs. Pamplin and Miss Snelling; "Pilgrim Song" (Tschaiowsky), Miss Snelling; quartet, "No Evil Shall Befall Thee," from "Eli," Mrs. Crandall, Mrs. Dunnell, Mrs. Pamplin and Miss Rose.

## New Conductor at Mannheim.

Leopold Reichwein, conductor at the Opera of the combination cities of Essen-Dortmund, Germany, has just received the important appointment as conductor of the Opera at Mannheim, dating from September 1, 1907.

## PHILADELPHIA.

PHILADELPHIA, Pa., January 12, 1907.

The thirteenth rehearsal and public concert of the Philadelphia Orchestra, which occurred on Friday afternoon and Saturday evening, January 11 and 12, gave the votaries at the shrine of Mozart—and they are many—the privilege of hearing the famous "Jupiter" symphony played by Fritz Scheel and the Philadelphia Orchestra, at their best. "The Barber of Bagdad," by Peter Cornelius, and a fantasy, "Eine Nacht auf dem kahlen Berge," by Modeste Moussorgsky, both interesting numbers, were given a first hearing at these concerts. The Bach concerto, in E major, for violin, was played by Thaddeus Rich, concertmeister, with the utmost breadth and rhythmic precision. His beautiful sympathetic tone had full expression in the aria for G string, given as an encore.

Tschaikowsky will be largely represented at the fourteenth pair of concerts on January 18 and 19, with the "Symphony Pathétique" and suite No. 3. Rosenthal will play the Scharwenka concerto in B minor.

Director Scheel, always on the outlook for novelties, expects soon to present a work that will occasion considerable interest.

If comparisons were not odious, what an opportunity were given in the performances, within six days of each other, of the three orchestras of the East. The oldest of the three, the Boston Symphony, gave its third concert of the season on Monday evening, January 7, with concertmeister Willy Hess as soloist. The program, given with the finesse which distinguishes the work of this orchestra, consisted of two Beethoven numbers, the "Egmont" overture, and concerto, in D major, for violin, and the symphony, in E minor, by Sibelius, the Finnish composer.

In the midst of our appreciation of the large canvases, it is well to be reminded of the beauties of mosaic and miniature in the musical art. Such an opportunity is afforded the music loving citizens here by the Hahn Quartet, whose concert on Tuesday evening, January 8, was well attended in spite of inclement weather.

A delightful program was given, consisting of the Beethoven string quartet, in C minor; andante from a Tschaikowsky quartet, and Camille Zeckwer's quartet, for piano and strings, with the composer as pianist. A group of old French and Italian songs was given by Perley Dunn Aldrich, with much taste.

The third concert of the quartet will take place on Monday evening, January 21, with Florence Hinkle, soprano, as the assisting artist.

The Octave Club, of Philadelphia, assisted by May Walters, contralto, and Charlton Lewis Murphy, violinist, will

## THE COMBS BROAD ST. CONSERVATORY

GILBERT RAYNOLDS COMBS, Director  
1829-31 South Broad Street PHILADELPHIA, PA.  
1712-14 Chestnut Street  
Affiliated with the University of Pennsylvania  
Women's Dormitories Year Book, Free

give a concert at Witherspoon Hall, on Wednesday evening, January 23, in aid of the MacDowell Fund.

The Octave Club, composed entirely of pianists, has been in existence fifteen years, and the original eight members were, with one exception, pupils of Maurits Leeftson, who has done so much to improve the standard of piano playing in Philadelphia. The present membership is fifteen, and includes a number of well known players. Jessie Fulweiler, Victoria Beaver and Uselma C. Smith, of the club personnel, will be heard as soloists at the MacDowell benefit, all arrangements for which have been made by the capable president, Adele Sutor.

Hugo Kreisler, cellist, assisted by Florence Hinkle, soprano, was heard in recital on Wednesday evening, January 9, at Griffith Hall.

Ensemble, balance and dynamic contrast characterized throughout the work of the Fortnightly Club at its first private concert of the season on Wednesday evening, January 9, in the Academy of Music, before a large and appreciative audience. Charlotte Maconda, soprano, and Thaddeus Rich, concertmeister of the Philadelphia Orchestra, added considerably to the success of the evening. Maurits Leeftson, appearing in the triple role of conductor, composer and accompanist, proved the versatility of his musicianship.

The talented young pianist, Germaine Schnitzer, will play here for the first time on Wednesday afternoon, January 16, in Witherspoon Hall. Her program consists of numbers by Schubert, Liszt, Chopin, Saint-Saëns and Schumann, including the latter's brilliant "Carneval."

Daniel Visanska, who appeared as violin soloist in the concert given by the Young Men's Hebrew Association in the New Century Drawing Rooms, on Monday evening, January 7, scored a distinct success in his well chosen selections, including "Romanza," Lalo; "Air," Goldmark; "Zephyr," Hubay, and the first movement of the Mendelssohn concerto.

The first recital of the new Philadelphia Quartet—Hedda van den Beemt, Emil Hahl, Paul Krummeich, A. Lennartz—all members of the Philadelphia Orchestra, will take place at the New Century Drawing Rooms on Thursday,

January 17. Susanna Dercum, contralto, will be the assisting artist.

Flotow's tuneful "Martha" is to be given on Tuesday evening, January 15, by the Metropolitan Opera Company with Mmes. Sembrich, Homer and Signor Caruso in the principal parts.

The Chaminade Club announces the second lecture of the "Ring" series by Rubin Goldmark for Wednesday, January 16, at 3 p. m., at the club rooms, 1520 Chestnut street.

An agreeable recital was given on Wednesday, January 9, at the New Century Club, by Louise St. John Westervelt, soprano, assisted by Dorothy Johnstone, harpist. Edith Mahon at the piano.

On Friday evening, January 18, a song recital is to be given at Griffith Hall by Mabel Landis, soprano, assisted by Alice Greims, violinist, with Marion C. Ritchie as accompanist.

Helen Pulaski and Myrtle Furnran will give "Enoch Arden" at Kutztown, Friday evening, January 18.

LILLIAN B. FITZ-MAURICE.

## Spent \$50 With Doctors

Got Barber's Itch From Shaving—Worse Under Doctor's Care—Cured by One Set Of Cuticura—Cost \$1.

"I want to send you a word of thanks for what the wonderful Cuticura Remedies have done for me. I got shaved and got barber's itch, and doctored with my own doctor, but it got worse all the time. I spent in all about fifty dollars with doctors, but still it got worse. A friend of mine wanted me to try the Cuticura Remedies. As I had tried everything, I was discouraged. I bought one set of the Cuticura Remedies (Soap, Ointment and Pills, cost \$1.00), and they cured me entirely, so I cannot praise them too much. I would be willing to do most anything for the promotion of a cause like the Cuticura Remedies. They are wonderful, and I have recommended them to every one where occasion demanded it. I think every family should know about the Cuticura Remedies where they have children. Allen Ridgway, Station Master, the Central Railroad Company of New Jersey, Barnegat Station, N. J., Oct. 2, 1905."

## THE PHILADELPHIA ORCHESTRA

(80 MUSICIANS)

## FRITZ SCHEEL, Conductor

Address all communications to  
CHAS. AUGUSTUS DAVIS, Business Representative  
1312-13-14 Pennsylvania Building, Philadelphia

## THADDEUS RICH

Concertmeister of Philadelphia Orchestra  
Available for March and April  
Address care of ORCHESTRA, Philadelphia, Pa.

## PHILADELPHIA ADVERTISEMENTS.

VOICE MASTERY For Stagers DR. B. FRANK WALTERS JR. 14th YEAR. 1716 Chestnut St.  
Assisted by MAY WALTERS, Contralto Soloist First Baptist Church.

Scientific Voice Placing. Positive Remedies for Vocal Defects. Development. "Finish." Booklets.

Nathalie WESTBECK CONCERT PIANIST  
2005 Chestnut Street  
PHILADELPHIA, PA.

FREEMANTEL TENOR  
1626 Chestnut St.  
PHILADELPHIA, PA.

MARIE ZIMMERMAN SOPRANO  
1710 Chestnut St., Phila., Pa.

FLORENCE HINKLE SOPRANO.  
122 West 114th Street, New York City.  
3803 Brown Street, Philadelphia, Pa.

WM. F. HAPPICH VIOLINIST—INSTRUCTOR.  
1714 Chestnut Street, Philadelphia.

THE HAHN VIOLIN SCHOOL (Frederick E. Hahn, Director), Formerly First Violinist of the Boston Symphony Orchestra  
The Hahn Method a specialty  
THE HAHN QUARTETTE  
1584 Chestnut Street, Philadelphia, Pa.

CLARA ANNA YOCUM CONTRALTO SOLOIST  
Oratorio, Concerts, Recitals. Address, 621 S. 9th St. Tel. 1015 W. Preston, Philadelphia, Pa.

HENRY HOTZ BASSO  
1230 Locust Street, Philadelphia, Pa.

THE STERNBERG SCHOOL OF MUSIC  
CONSTANTIN VON STERNBERG, Principal  
Complete musical education in all branches.  
Write for catalogue.  
Fuller Building, 10 S. 18th St. Philadelphia

PERLEY ALDRICH Song Interpretations—Recitals  
Engagements from schools, colleges, women's clubs and musical societies accepted.  
For sample programs, terms and dates, address.  
TEACHER OF SINGING 1716 Chestnut Street, Philadelphia Pa.

S. WESLEY

SEARS

CONCERT ORGANIST  
Management of JOHN M'E. WARD, 2129 North 19th St., Philadelphia, Pa.

LILIAN BRIGGS FITZ-MAURICE  
Pianist Principal  
VIRGIL CLAVIER PIANO SCHOOL  
FULLER BUILDING, 10 S. 18th St., PHILADELPHIA, PA.

EDWIN EVANS  
BARITONE  
ORATORIO—CONCERT—RECITAL  
NEW YORK: 51 East 64th Street  
10 South 18th Street, PHILADELPHIA

LEEFTSON-HILLE  
Conservatory of Music,  
Weightman Bldg., Philadelphia, Pa.

EDWARD SHIPPEN VAN LEER  
TENOR  
Concert, Oratorio, Recital, Teacher of Voice Culture  
10 South 18th Street Philadelphia, Pa.

ADELE FABIANI

CULTURE OF VOICE PIANOFORTE  
CONCERT AND OPERATIC  
PREPARATORY COURSES  
CLASS AND PRIVATE LESSONS  
Studio, 1217 Walnut St., Philadelphia, Pa.

MARIE NASSAU

SOPRANO  
10 South 18th Street  
PHILADELPHIA, PA.

CORRINNE WIEST  
DR. GEO. CONQUEST  
Recitals and Oratorio

ANTHONY SOPRANO  
BASS-BARITONE  
1528 Chestnut St. Phila.  
Bell Phone



## PITTSBURG.

PITTSBURG, Pa., January 9, 1907.

The annual performance of "The Messiah" by the Mozart Club attracted one of the largest audiences of the season at Carnegie Music Hall, on Friday evening of last week. This was the thirtieth performance of "The Messiah" which Mr. McCollum has conducted in the twenty-nine years of his connection with the Mozart Club. The soloists were: Grace Hall Riheldaffer, soprano; Marie Stone Langston, contralto; Evan Williams, tenor, and F. W. Cutter, bass.

The program of the 327th reception of the Art Society was given by the Von Kunits String Quartet, of Pittsburgh; Carl Bernthaler, pianist, and Ellen Bowick, reciter, on the evening of January 3. The first part of the program consisted of a Schubert quartet in D minor in four movements. Although very well played the quartet proved rather tiresome. The Brahms quartet in B flat major, op. 61, which opened the second part of the program, was a much more pleasing number. Miss Bowick was scheduled to give the melodrama, "The Lament of Bergliot," music by Grieg, arranged for piano, violin and violoncello, and poem by Björnson; but through some misunderstanding the string parts were not received and the melodrama had to be given with the piano alone. Fortunately, Miss Bowick had an excellent extra number, a melodrama, an arrangement of Tennyson's "Lady of Shalott," with a musical accompaniment for violin, cello or piano, written especially for Miss Bowick by Amy Horrocks, of London.

Interest is centered in the concert to be given this afternoon by the New York Symphony Orchestra in the Nixon Theater. The program will consist entirely of Wagnerian numbers.

W. K. Steiner, of Pittsburgh, gave the usual free organ recitals at Carnegie Music Hall, Saturday evening, December 29, and Sunday afternoon, December 31.

Arrangements are being made for a recital by the vocal pupils of Marta Sandal-Bransen at the Von Kunits School of Music and Art. Assistance will be given by pupils of the violin and piano departments. Early in the spring Mme. Bransen will return to Berlin to fill engagements.

Yesterday it was reported that Emil Paur, conductor of the Pittsburgh Orchestra, was ill, and the regular Friday

evening and Saturday afternoon concerts of this week would be postponed. But Mr. Paur felt so much better yesterday afternoon that he decided to give the regular concerts as scheduled. He will appear as soloist and will play Rubinstein's D minor concerto for piano and orchestra. Mr. Paur will both play the piano part and conduct the orchestra. The piano will be elevated so that he will be able to command a view of the orchestra. A novelty on the program for this evening is an oboe soloist. Mr. de Angelis, principal oboe player of the orchestra, will be heard in Handel's G minor concerto, with the orchestral accompaniment. Mozart's G major "Jupiter" symphony; entracte from "Gwendoline," by Chabrier; a gavotte by Rameau, and Wagner's "Rienzi" overture are the other numbers of the program.

Mr. and Mrs. James Stephen Martin's third Saturday afternoon musicale of this season will take place tomorrow afternoon. Those who will take part are: Helen Blumenthal, soprano, who makes her first appearance; Katherine Ellis, Mrs. James B. Lantz, Jr., Mrs. H. Talbot Peterson, Genevieve Wheat, Albert McDonough, J. Gordon Jones and Thomas W. Simpson. A feature of the program will be the piano and cello playing of Mr. and Mrs. Robert Haven Schaffner.

Pittsburg may well be proud of the contralto, Christine Miller, who has returned home from the West, where she had tremendous success. But then Miss Miller always has success, and each succeeding concert only adds to her laurels.

Following are some of the criticisms of Chicago papers of Miss Miller's appearance in "The Messiah" with the Chicago Apollo Club and the Thomas Orchestra, in the Auditorium, December 25 and 27:

Miss Miller is one of the best contraltos heard here in oratorio in many a long day. Her voice is a healthy, strong organ, and sanely, thoroughly schooled. It is a voice rich and sympathetic in timbre, round and full, yet not wanting in clearness and tonal definiteness. It is finely controlled and responds instantly to all demands made upon it. And temperamentally, Miss Miller has distinct quality. She evidently has brains and she uses them, and it is certain that she feels what she is singing. The result was an interpretation of "The Messiah" solos on Wednesday, not a mere solemn declamation of tones. She gave even "He Was Despaired" so that it became effective, and every contralto knows what a task that is to accomplish. Her "O, Thou That Tellest" had joyousness in it, and she made "He Shall Feed His Flock" a proclamation of gladness instead of the doleful dirge usually offered by tone loving contraltos.—W. L. Hubbard, in Chicago Tribune, December 27.

Miss Miller displayed a beautiful contralto voice, which she uses with unfailing good taste and intelligence. Both of her arias were splendidly sung. All of the pathos of the story of the "Man of sorrows acquainted with the grief" was revealed in her singing of "He Was Despaired."—Chicago Daily Journal, December 26.

Another pleasant stranger was Christine Miller, a contralto, who has a beautiful voice. Her singing of "He Was Rejected" was one of the most beautiful and telling solos of the performance.—Chicago Evening News.

Christine Miller and William Harper were heard in the contralto and bass parts, respectively, and these singers gave evidence of the best training and the finest taste. Miss Miller has a voice of good range and excellent quality and her method is above reproach. She possesses rich tones and some little dramatic intensity which is not out of place even in an oratorio.—Chicago Chronicle.

The popular concert given by the Pittsburgh Orchestra, Emil Paur, conductor, on Wednesday evening, in the Old City Hall, drew a large crowd. Two soloists, Leo Altman, second concertmeister of the orchestra, and Wenzel Jiskra, double bass player, added very much to the program.

Mr. Altman played Wieniawski's "Souvenir of Moscow" and did it full justice. Mr. Jiskra, the other soloist, delighted his audience. He played a concerto written by his teacher, Simandi.

The orchestral part of the program was fully up to the high standard set by Mr. Paur in his other concerts.

E. L. W.

## Daniel Visanska Praised.

Daniel Visanska was the principal soloist at the concert given recently by the Young Men's Hebrew Association, of Philadelphia. In reviewing the concert the music critic of the Philadelphia Evening Item said:

Mr. Visanska rendered the difficult and now rather rarely played first movement of the Mendelssohn concerto in a faultless manner and in the cadenza he simply outdid himself. He possesses an artistic tone of great volume, purity and carrying capacity, so that even in pianissimi and harmonics it penetrated everywhere. The Lalo andante and air by Goldmark were equally well done but his scintillating technic had full sway in the ethereal "Zephyrs" of Hubay, a difficult morceau, redolent with technical obstacles. Incidentally, musicians are wondering whether the theory that no violins are fine, unless hoary with age, is to be revolutionized. Mr. Visanska used a new violin, made in New York, and the large audience of music lovers present had nothing but praise for its tone, resonance and permeating capacity.

The Würzburg Liedertafel, under the direction of Professor Meyer-Olberstleben, gave a successful performance of Mendelssohn's oratorio, "Elijah." The chorus was especially good.

# RAFAEL JOSEFFY VAN DYCK

THE GREAT WAGNERIAN TENOR

In America February, March and April

R. E. JOHNSTON, Manager

ST. JAMES BUILDING BROADWAY AND 26th STREET, NEW YORK

## GEORGE HAMLIN

American Tour

January to June, 1907

ADDRESS FOR TERMS AND DATES

HAENSEL &amp; JONES, 542 Fifth Avenue, New York

Exclusive Agents for America and Canada

## DANIEL BEDDOE

Dramatic Tenor  
Concerts, Oratorio, Etc.

ADDRESS

HENRY WOLFSOHN  
131 East 17th Street

# ALEXANDER PETSCHNIKOFF

RUSSIA'S GREATEST VIOLINIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th Street

For Concerts and Lessons

ADDRESS LETTER BOX 38,

NORTH TARRYTOWN, N. Y.

## FRANCIS ROGERS

BARITONE

DIRECTION

LOUDON CHARLTON

RESIDENCE

45 West 45th St., New York

## FELIX HUGHES

Baritone

Concert, Oratorio, Recital

Management: HENRY WOLFSOHN. Residence: 4803 Carnegie Ave., Cleveland, Ohio

## GRACE

HAMILTON

## MORREY

Concert Pianist

PUPIL OF LISCHETZKY

INDIANA MANAGEMENT.

MRS. CHARLES B. FOSTER, Frankfort, Ind.

Personal Address

188 West 10th Avenue, Columbus Ohio



CHAMPS-ÉLYSÉES, NEAR THE MUSICAL COURIER'S PARIS OFFICE.

14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES.  
CABLE AND TELEGRAM ADDRESS: "DELMANEIDE."  
PARIS, December 31, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

This week musical matters in Paris may be compared to the "hull before a storm"—saved up for explosion next and the following weeks.

At the Conservatoire concert yesterday afternoon the program consisted of a repetition of the music heard there a week before, namely: Mozart's symphony in G minor; "Ave Verum," a chorus unaccompanied, by C. Saint-Saëns; concerto for piano by Ed. Lalo, soloist, Louis Diémer; and "Psyché," a symphonic poem for orchestra and choruses, by César Franck. This program has already been discussed in last week's letter and requires no further rehearsal.

The Colonne concert gave us once more the "Damnation of Faust," for the 150th time. By degrees we shall come to know this work of Berlioz—at least we shall recognize the fact that the music is not the same as that in Gounod's "Faust" and that is something! Marguerite was sung by Lucienne Bréval; the other characters remained unchanged. The orchestra and chorus numbered 250 ex-ecutants.

At the Lamoureux concert Beethoven had the honor of opening the program with his heroic symphony (No. 3); Alfred Cortot played a ballade for piano with orchestra,

by Gabriel Fauré; "Mazeppa," symphonic poem, by Liszt; another symphonic poem, "Les Djinns," written by César Franck for piano and orchestra, was performed by Alfred Cortot; this was followed by Wagner's "Maitres Chanteurs," of which the prelude (to third act) was given; also the Dance of Apprentices and the March of the Corporations (or Guilds).

The concerts of Rouge, of Touche and of the Association Populaires were, as usual, interesting.

Performances for the week at the Grand Opéra are: Monday, "Ariane"; Wednesday, "Faust"; Friday, "Ariane"; Saturday, "La Valkyrie." At the Opéra-Comique: Monday (second representation), and Thursday and Saturday, "Madam Butterfly" (pronounced by the French somewhat like "Bitter-flea"); Tuesday (matinee), "Lakmé," "La Fille du Regiment," (soirée) "Mignon"; Wednesday (matinee, "Werther," "Le Bonhomme Jadis," (soirée) "Carmen"; Thursday (matinee), "La Vie de Bohème," "Cavalleria Rusticana"; Friday, "Manon."

The musical novelty of the last week has been the production of Puccini's "Madam Butterfly" at the Opéra-Comique, Friday night, December 28, with Marguerite Carré, Edmond Clément, Jean Périer, Mlle. Lamare, M. Cazeneuve in the cast. The success of the performance had a personal note in it or the principal singer, Mme. Carré, and some of the other artists; much praise, too, was awarded the director, Albert Carré, for the superb stage setting of the piece; but for the work of the composer,

Puccini, there seemed to be not so much enthusiasm at the première. However, the opera is likely to gain increased favor with better acquaintance. Here, as in Italy, the text or story of this opera must first find its way into the hearts of the people before the music can follow.

M. Gailhard has fixed January 14 for the première of "Thamara," an opera by Bourgault-Ducoudray. "Thamara" will be accompanied by "l'Etoile," a ballet by Aderer and Wormser.

Felia Litvinne has been engaged to sing at the Opéra, from March 1 to April 15, next, in Gluck's "Armide," "La Valkyrie" and "Les Huguenots." During this period "Salome" will be fully rehearsed and is to be presented under direction of Richard Strauss, in person.

Last night's Students' Atelier Reunion was very enjoyable, with Charles W. Clark and Mary McEvily as the soloists. Miss McEvily, who has a voice of excellent quality, was heard to advantage in Gounod's "Nazareth," and the aria, "Mio Fernando," from "La Favorita." Mr. Clark aroused his hearers to great enthusiasm, and was obliged to add extra numbers to those on the program, which were Gounod's "Ring Out Wild Bells" and "The King of Love My Shepherd Is," and a second group containing "The Birthday of a King," by Neidlinger; "That Sweet Story of Old," West, and Granier's "Hosanna." The Rev. Dr. Shurtleff chose "1907" as his subject for an address to the students.

Among the visitors observed at these student gatherings have been such well known persons as John Wanamaker, Helen Gould, Ella Wheeler Wilcox, Mr. Wilcox, Rev. Charles Wagner (author of the "Simple Life"), and others whose names have escaped my memory for the moment.

Among the givers of delightful, musical Christmas dinners are Mr. and Mrs. King Clark, Regina de Sales (re-

MME. REGINA DE SALES,  
SINGER AND TEACHER.

Particular Attention Given to Voice Placement.  
Villa Stella, 39 Rue Guersant, Paris.

**Mlle. de TRÉVIS** Preparation  
GRAND OPERA and CONCERT  
MISE-EN-SCÈNE  
DICTION  
In Paris October to May. In London May to July.  
Exceptional opportunities for placing pupils in Grand Opera, Con-  
cert, and introducing in London Private Concerts.  
4 RUE BENJAMIN-GODARD  
CORNER OF RUE SPONTINI AND AVENUE VICTOR HUGO PARIS

## PARIS ADVERTISEMENTS.

**DOSSERT VOCAL STUDIOS**  
PARIS: 57bis, RUE SPONTINI NEW YORK: 1205, CARNEGIE HALL



**CHARLES W. CLARK**

Cable Address  
SWEETWILL  
PARIS

12 Rue Léonard de Vinci

**HASLAM Oscar Seagle**

PROFESSEUR DE CHANT

POSE, TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT

Direct Communication with European Managers

9 Rue Maleville (Parc Monceau), - Paris

BARITONE

(Pupil Jean de Reszke)

Concerts, Recitals, Oratorio, American Tour, Oct., Nov, and Dec.

Address GALLATIN HOTEL

46th Street and Sixth Ave.

New York

**King Clark Studios**

8 Rue Bugeaud, Paris

(NEAR PLACE VICTOR HUGO)

Cable Address: "FRANARK, PARIS"

Address **GEORGE L. BACKUS**, Secretary

**FENDALL PEGRAM**

BARITONE

76 Avenue Malakoff, Paris.

POSE DE VOIX, OPERA, ORATORIO, LIED.

French, German and Italian Diction.



**MME. E. BRIEFFOD-FROMENT**

Pupil and Assistant of

MME. PAULINE VIARDOT-GARCIA

STUDY OF THE DIFFERENT MUSICAL STYLES

12 BOULEVARD PÉREIRE (near Place de Wagram), - - - - - PARIS.

**ADRIEN FROMENT**

PROFESSOR AND SPECIALIST

For the Scientific and Rational Restoration of the Singing Voice—  
Impaired or Lost. Perfecting of the Articulation and the Various  
TIMBRES. Entire Suppression of Foreign Accent.



**JULIANI SCHOOL OF OPERA**

REPERTOIRE—THOROUGH VOCAL TRAINING—ACTING

Italian Method of Perfect Emission and Tone Building

Professors: J. JULIANI and J. H. DUVAL

ENGAGEMENTS IN FRANCE AND ITALY

JULIANI STUDIO: 42 RUE FORTUNY, PARIS

**J. H. DUVAL, BARITONE**

OPERA, CONCERTS, MUSICALES

Studio: 36 rue de Tocqueville





cently come here from Munich), Mr. and Mrs. Charles W. Clark, and others.

Blanche Marchesi and her husband, M. Cacamosi, have come to Paris to spend the Christmas holidays. M. Johannes Wolff has remained over for the same purpose.

At a musicale given by Mrs. Charles B. Miller, at her home, in the Avenue Henri-Martin, J. H. Duval, the young baritone, sang his best and reaped much applause. His selections were the prologue from "I Pagliacci," "Plaisir d'Amour" (Martini), and "Pur Dicesi" (Lotti); and in response to continued applause, Mr. Duval favored his hearers with Nevin's "Rosary"; his last number on the program being the Toreador song from "Carmen." Mr. Touche contributed some very artistically played soli on the 'cello.

Owing to the absence from Paris of Mrs. McCormick, who will not return before the first week in January, there will be no reception at the American Embassy on New Year's Day (tomorrow).

As already reported in these columns, the French Chamber of Deputies recently adopted a proposition to tax pianos. The matter is now before the Senate, and an evening paper reports that the Finance Commission of that body has rejected the tax.

From Berlin comes the news of the death of Frau Bethmann, a centenarian, who was a friend of Goethe.

A "Student Hostel" has just been opened in the Latin quarter for American and English girls studying music, art and languages in Paris. This new home is at 93 Boulevard Saint-Michel and is barely completed, yet all the rooms, I hear, have already been claimed. Affiliated with the Students' Hostel is the World's Young Women's Christian Association, and Mrs. John J. Hoff is actively associated with the project (which she is happy to call her "Little Nest") with L. H. Richardson as the honorary secretary. None of the bright or deserving young men of the quarter need apply, however, for the institution will provide accommodation for girls only. It is not to be a free home, but the fees will be moderate, thereby helping girls whose means are limited. The building is a reconstruction of one on the site before but is practically new throughout, with steam heat, electric light and other modern improvements. Among the advantages and attractions enumerated are French classes, resident professor, and conversation, lecture hall, "conférences" on art and music, garden tea house, atelier in garden, library, reading rooms, services of trained nurse, restaurant, rest rooms, baths, etc.

The American Art Association is planning to have a new home. The American Art Association finds its scope extending to such a degree that the question of seeking new quarters must now be considered. An endowment fund has been created with a nucleus of 1,000 francs set aside from the general funds of the association.

Here is something interesting to THE MUSICAL COURIER Advertisers:

"Advertising is no good," said the man in old clothes. "It never helped me none."

The millionaire merchant smiled. "That is because you tried it, Jim," he said, "as the Indian tried the feather bed. An Indian took a feather, placed it on a plank and slept on it all night. In the morning he growled: 'Pale face say feathers heap soft; pale face heap big fool. Ugh!'"

Outside the Comé Française is a recent statue to the memory of Alfred de Musset; it is still new and will retain its pristine beauty for a long time to come. It has, never-

**CHARLES E. CLEMENS**  
ORGAN RECITAL  
106 Euclid Avenue, Cleveland, O.

**FRANCIS J. SADLIER, BASSO**  
OPERA, ORATORIO, CONCERTS  
720 THE ARCADE CLEVELAND, OHIO

**GRASSE VIOLINIST**  
ADDRESS: WOLFSOHN BUREAU  
131 E. 17th St. or 586 Fifth Ave.

theless, been criticized. A leading journal has been cruel enough to remark that the angelic figure of the Muse who, clad in clinging drapery, leans smilingly over the figure of the somewhat melancholy looking poet, happens to be pointing with one graceful hand exactly in the direction of a pharmacy near by, as though she were entreating him to wend his way thither, and banish, by some refreshing tonic, his appalling fit of the blues.

Here is another:

"The constant dripping water  
Wears away the hardest stone;  
And the constant gnaw of Towser  
Masticates the toughest bone.  
The constant wooing lover  
Carries off the blushing maid,  
And the constant advertiser  
Is the one who gets the trade."

DELMA-HEIDE

#### Les Jouvenceaux of Paris.

There is, among other amateur musical organizations of Paris one known as Les Jouvenceaux (The Young People), and its monthly concerts at Salle Washington, a very attractive concert hall, are largely attended by the relatives and friends of the young people who constitute the orchestra and who participate in the musical and dramatic performances. One of the points, however, to be observed, which elevates the concerts somewhat beyond the usual amateur level is the fact that the organization and its music are under the direction of Geloso, the distinguished violinist, teacher and musician; a gifted, conscientious and artistic master, who inspires those who study with him and who play under his direction.

The latest concert given, December 30, had the following varied program:

Prelude ..... Mendelssohn  
M. M. Pelletier.  
Serenade ..... Drlia  
Bolero ..... Philpucci  
Mlle. Amoureux.  
Poesies .....  
Mlle. Filon.  
Souvenance ..... Cottin  
Menuet ..... Boccherini  
Miles. Howard-Brown, Lumay, Jionton et Ricardon.

Le Pardon, Paraphrase Evangelique, Poème et Musique. W. Chaumet  
Poésie ..... J. Toulout  
Violin ..... Le Métayer  
Piano ..... Mlle. Santerne  
Serenade Slave ..... Napravnik  
Gavotte ..... Davidoff  
M. M. Pelletier.

La Soirée Bourgeoise ..... Galipaux  
Romance ..... Saint-Saëns  
Habenera ..... C. Geloso  
Elaie Sherman, accompagnée par l'Orchestre.

Air de Micaëla, Carmen ..... Bizet  
Valse, Mireille ..... Gounod  
Mlle. Abreu.

Peer Gynt Suite ..... Grieg  
Orchestre sous la Direction de M. A. Geloso.

Of particular interest to Americans was the appearance, for the first time with orchestra, of Elaie Sherman, of San Francisco, a pupil, advanced for public work, of M. Geloso. Miss Sherman, who has been often referred to in these columns, is one of the American violin students in Europe, who is in solemn earnest in the pursuit of her aim to attain the highest possible eminence as a violin performer of the recognized classics and modern works of the repertory of the instrument. The playing of Miss Sherman illustrates seriousness and musicianly talents that indicate the success of lofty aspirations. It being a strictly amateur performance, to which reference is naturally limited in order not to offend those who appeared in other solo parts, this report cannot go into detail, but those who were present manifested with applause and recalls their admiration of Miss Sherman's performance.

#### Myrtle Elvyn Before Royalty.

(By Cable.)

BERLIN, January 12, 1907.

To The Musical Courier:

Myrtle Elvyn's piano performances found enthusiastic favor from the entire German court at the Reichstag concert. She was presented to and complimented by all the royal auditors.

ABELL.

A Hungarian musical society has been formed at Vienna for the cultivation of Hungarian symphonic music and the popularization of Hungarian artistic music. The director is Capellmeister Mathias Czangi.

## CLIFFORD WILEY

BARITONE

THE LUCERNE, 201 W. 79th ST.

A. B. Chase Piano Used

'PHONE 2748 RIVER

### R. E. JOHNSTON'S ATTRACTIONS

## NORDICA

### HEKKING

### MACONDA

LEON DE FONTEYNES, Baritone  
EMMA SHOWERS, Pianiste  
RALPH KELLERT, Violinist

FRIEDA STENDER, Soprano  
EDOUARD DETHIER, Violinist  
CATHERINE SILAS, Coloratura Soprano

THADDEUS RICH, Violinist  
SHANNON with his 23d Regiment Band  
GUGLIELMO FAGNANI, Baritone

R. E. JOHNSTON,

ST. JAMES BUILDING, NEW YORK CITY

### AUGUSTA

Steinway Piano Used

JANET

## SPENCER

### CONTRALTO

304 West 94th Street  
PHONE: 544 RIVER  
Management: HENRY WOLFSOHN



## VEGARA

OPERA AND ORATORIO SCHOOL

SIGNOR LEONARDO VEGARA, Voice Specialist  
Teacher of Miss Olive Fremstad; Miss Corinne Welsh; Miss Ellen Beach Yaw; Signorina Berta Ricci; Signorina Tersina; Rollet; Mons. F. X. Mercier; Mr. Wm. Beard, Jr., of Chicago; Mr. Albert Parr and many others of prominence  
Vegara Studios of Music: 46 West 49th Street, Near Fifth Avenue, New York

### BERTHA

## HARMON

### DRAMATIC SOPRANO

MUSICALES, ORATORIO, OPERA

CONCERT, SONG RECITALS

Soloist with Walter Damrosch  
Tour United States and Canada Forty Parallel Concerts

Direction: J. E. FRANCKE, Knickerbocker Building, Room 934, 1402 Broadway, New York

## MAX DECSI

### VOICE SPECIALIST

1213 CARNEGIE HALL  
NEW YORK CITY

IMMEDIATE

# BOUTON

### The Greatest American Mezzo-Soprano

RECITALS, ORATORIO, CONCERT

RE-ENGAGED, WORCESTER FESTIVAL, 1906

Addresses: 154 West 141st Street

'Phone: 5863 R Morningside

WM. HAENSEL & JONES, 142 Fifth Avenue, New York

## MUSIC IN MILWAUKEE.

MILWAUKEE, Wis., January 9, 1907.

The annual presentation of "The Messiah," by the Arion Club, on December 27, was a most pronounced success, the very best performance, old timers say, of the great oratorio the club has ever given. The chorus showed remarkable enthusiasm and spirit throughout, and the firmness and precision of attack were thoroughly gratifying. The chorus numbered 225 voices; Bach's full orchestra, and W. H. Williamson, at the organ, accompanying. The audience was a capacity house and entered fully into the spirit of the occasion. Coming in for a very great share of the credit for the excellent performance of the oratorio, as a whole, were the soloists, who were without exception accorded most hearty applause after each individual number. The soloists were: Marie Stoddart, soprano; Mabelle Crawford-Welpton, alto; Reed Miller, tenor, and Tom Daniel, bass. The orchestra acquitted itself well.

The Arion Club makes the announcement extraordinary of the engagement of Josef Lhévinne, the Russian pianist, for a recital at the Pabst Theater, on February 22. From the glowing accounts of this artist's concerts in the East, this will prove one of the great musical events of the season, and should call forth, too, an audience extraordinary. For the third concert this season, on April 16, the Arion Club will present Elgar's "King Olaf," with the following soloists: Corinne Rider-Kelsey, soprano; Daniel Beddoe, tenor, and Herbert Witherspoon, bass.

That music is coming to take an encouragingly important place in the attention of educators was clearly evidenced in the programs of the Wisconsin Teachers' Association, which met in annual convention in Milwaukee last week. On Thursday the music was furnished by the South Side High School Quartet, of Milwaukee, whose director is Luise Haessler. In the evening of that day the address of Cyrus Northrup, president of the University of Minnesota, was preceded by an organ recital by Winnie Hewitt, of Milwaukee. On Friday, Frances E. Clark, with the aid of twelve kindergarten teachers, gave an enjoyable and interesting demonstration of some new kindergarten songs by Jessie Gaynor. The West Side High School Quartet, under the directorship of Lillian Shorthill, sang at the morning's session of Saturday, while the orchestra of twenty pieces, from the same school, also under Miss Shorthill's able directorship, gave an excellent demonstration of what can be accomplished in that line in a High

School. At this meeting of the Musical Section Miss Shorthill read an essay on "The High School Orchestra; Its Possibilities and Opportunities."

An address on "The Correlation of Music and Drawing," by Mrs. Georgia C. Hyde, superior of music and drawing, of Janesville, Wis., pointed out the close relationship between the faculties involved in these two branches of art, how a child markedly deficient in one would generally show a corresponding deficiency in the other, and, conversely, how one markedly efficient in one, would, at any rate, not be abnormally deficient in the other. The general discussion on "Music in the County Institute" was led by Frances E. Clarke, supervisor of music, Milwaukee Public Schools. The general demand was for a more clearly defined and better systematized course of instruction. On motion of Mrs. Clarke the chair appointed the following committee to prepare a list of songs to be taught in the institutes for later use by the teachers in the schools: Edith Harney, Lillian Watts, Prof. T. Winkler, of Sheboygan; Herman Owen, of Madison, and Frances E. Clarke.

The chairman of the meeting was Herman E. Owen, head of the department of Public School Music of the University of Wisconsin School of Music; secretary, Julia Krause, director of music, Sparta; treasurer, Martha A. Rollins, director of music, Oshkosh.

The Music Round Table, on Friday afternoon, concerned itself with High School music. The general trend of the discussion was a plea for giving music a place of dignity and credit among the established courses of the school curriculum.

Della Thal will spend the winter with her mother, in Northern Italy.

Ellery's Italian Band has just opened up a three weeks' engagement at the Hippodrome, Milwaukee's new music hall.

E. A. STAVRUM.

At the second Dortmund Philharmonic concert, Max Reger's "Serenade" and R. Strauss' "Till Eulenspiegel" were excellently produced under Hüttner's direction. The pianist, Hedwig Einstein, created little interest, but a very delightful part of the concert was the "Bergerettes" and "Pastourelles" of the eighteenth century, by Marie Buisson.

## Watkin Mills in "The Messiah."

The following criticisms refer to the singing of Watkin Mills at performances of "The Messiah," in Halifax and Nottingham:

Watkin Mills, our greatest living exponent of Handel's solos, is a host in himself, and his easy power and great vocal resources made one enjoy the runs sung as Handel wrote them and not split into parts with interpolated words to ease our modern short winded vocalists. His veiled voice in "The People That Walked in Darkness" vividly realizes the scene depicted, and is a familiar triumph of his "Messiah" role, while his masterly rendering of "Why Do the Nations," with its crisp, emphatic enunciation roused the audience to enthusiasm and seemed to set all the performers more easily into their stride, from this number onward being by far the best rendered part of the whole work.—The Halifax Courier.

Watkin Mills in the bass part eclipsed all the Handel specialists that we have heard; he sings with such mastery that the cleverness of his work is entirely concealed; his voice is so satisfactory in timbre, too, and his insight into the music so deep, that a purely bravura aria like "Why Do the Nations?" provokes an ovation, which does not always overtake a perfectly legitimate artistic triumph.—The Halifax Guardian, December 22, 1906.

That splendid Handelian bass, Watkin Mills, who has sung at many "Messiah" concerts in Nottingham, was in splendid voice, and the pleasure—which has something of a personal touch in it—felt by the audience at seeing him again in what is peculiarly his element was freely manifested. He sang with all his old fire in "Why Do the Nations?" despite the fact that the orchestra was almost overpowering at that point, and he was equally fine in "But Who May Abide?" and "The People That Walked in Darkness."—The Nottingham Guardian, December 27, 1906.

## Pupils Assist the Unschuld Club.

Friday of last week an interesting program of piano music was played by the members of the Maria von Unschuld Club in the parlors of the University of Music and Dramatic Art. Lectures on "Norma" and on "Romeo and Juliet" were given by Miss Knapp and Miss Robinson.

Roberta Amies' brilliant rendition of a concerto, accompanied by Miss von Unschuld, was a revelation to the public. A sonata of Beethoven, played by Miss Urness, was plastic in phrasing; "The Presto," by Haydn, was gracefully played by Miss Tweedy, and the ensemble playing of Katherine McNeal and Mildred Kolb was admirable. A pleasing variation of the program was a flute solo by Mr. Seal.

Woyrsch's "Dance of Death" was produced for the first time by the Frankfort Cecilienverein and the Hagener Concert Society.



## GABRILOWITSCH

Will Remain in America Until April 1, 1907

SOLOIST WITH  
BOSTON SYMPHONY ORCHESTRA  
NEW YORK PHILHARMONIC SOCIETY  
PHILADELPHIA ORCHESTRA  
THEODORE THOMAS ORCHESTRA  
CINCINNATI ORCHESTRA  
KNEISEL QUARTET  
BOSTON SYMPHONY QUARTET, Etc., Etc.

A Limited Number of Available Dates Still Open  
During March

For Dates, Terms, etc., Address

HENRY L. MASON  
492 Boylston Street, BOSTON

THE MASON &amp; HAMLIN PIANO AT ALL GABRILOWITSCH CONCERTS

## The MEHAN Studios

CULTIVATION OF THE VOICE AND ARTISTIC SINGING

Mr. and Mrs. JOHN DENNIS MEHAN

Assistants—John C. Wilcox, John Barnes Wells, Grace Daschbach, Grace Gilman, Mary Adelaide Gerscheidt  
Sight-Singing, Marie Louise Githens, Special Coach for Oratorio and Lieder, Gwilym Miles.

OFFICE OF STUDIOS: Room 80, Carnegie Hall,  
Phone, 5946 Columbus

NEW YORK



MONS. &amp; MME.

## NEMES

The Distinguished Violinist and Pianist

Studio, 335 W. 57th St., New York  
Telephone: 2144 Columbus

Management  
HENRY WOLFSOHN  
131 East 17th Street

## Theodore Habelmann's Operatic School

157 West 49th Street, NEW YORK

## SAN CARLO OPERA CO.

HENRY RUSSELL, of London, Director

Ten Weeks New Orleans Opera House

Special Engagements of

## MME. NORDICA

Alice Nielsen and the great Spanish Tenor Florenzio Constantino

TWENTY-FIVE WEEKS IN OTHER LARGE CITIES

St. Louis, - - February 4 to 9 Kansas City, February 25 to March 2  
Cincinnati, - - February 11 to 16 Los Angeles, - (Two Weeks) March 4 to 16  
Chicago, - - February 18 to 23 San Francisco, (Two Weeks) March 18 to April 1



**CLEMENS' ORGAN RECITAL IN BOSTON.**

The recent organ recital of Charles E. Clemens, of Cleveland, at Symphony Hall, Boston, was treated as a great musical event by the musical reviewers of the Boston press. The following criticisms are cut from the newspaper editions of January 3:

An organ recital is a musical entertainment in its own kind and for its own public. To it go organists themselves and students of the organ, those who take a peculiar and personal joy of the instrument above all others, those who love it less discriminatingly for its sonorous sweep of tone, and those that regard an organ recital as something more exalted than mere fingering upon strings, blowing upon horns, or touching at the piano. It is a small public, as the public of concerts goes, but it makes amends by the eagerness or discernment of its interest. Such an audience received Charles E. Clemens of Cleveland, last night, when he gave an organ recital at Symphony Hall. Technically, Mr. Clemens proved his knowledge, mastery and feeling for his instrument. He honors it too much, for example, and he takes his art too seriously, to make them the medium of cheap and showy transcriptions. He drew his program from three schools of organ music—the German, the English and the French—and he ranged from Bach to Guilmant. In all the music that he played Mr. Clemens was the intelligent musician as well as the expert organist. His phrasing was sensitive and shapely; his sense of rhythm was keen and unforced, and he was skillful in the variation of the weight of his tone and in the shading of it. Thus he gave pleasure to each of his expected groups of listeners.—Boston Transcript.

Mr. Clemens' mastery of the instrument is shown by the smooth combinations in the different voices, his complicated activity of hands and feet leaving no perceptible breaks in the various movements. He is well acquainted with all the mechanical resources of the organ, for although the one he played last evening is not familiar to him, he handled the stops deftly, and did not let the instrument "get away" from him during the performance. The Guilmant sonata was given with splendid effect, the variety of tone coloring, the beauty of the legato passages, the pedal work and the orchestral suggestions were each brought out clearly in the five movements, making this representative of the French school one of the most artistic interpretations of the evening. . . . The other selections were varied as to character and covered a broad field of music. The three schools—German, French and English—from which the program was chosen, giving the organist plenty of scope for his abilities.—Boston Globe.

Mr. Clemens is not a stranger in Boston. He gave a recital here three years ago, and then proved himself to be a serious, well grounded musician as well as a virtuoso. Organ recitals in Symphony Hall are not common, and organists that content themselves with the legitimate use of the organ and shun transcriptions are also uncommon. . . . Mr. Clemens gave much pleasure by his skillful and legitimate treatment of an instrument that is often sadly abused. The audience was very appreciative.—Boston Herald.

Charles E. Clemens, organist of St. Paul's Church, Cleveland, Ohio, gave in Symphony Hall last night a recital, the program of which contained successive groups from the German, French and English schools. Organ recitals are too rare in this city, and Mr. Clemens is to be praised for giving one of serious and interesting

character. He commands respect for his solid attainments as a musician. He handled the instrument with confidence and skill; had respect for its limitations and showed himself to be a master of registration, producing a tone of orchestral variety and color.—Boston Post.

**Science of Voice Placing.**

To The Musical Courier:

Science guards her secrets jealously. Whenever a man wrests a new idea or an original discovery from her, the world applauds and rejoices, and the man who has captured the treasure is hailed as genius, wizard, benefactor.

Chicago is not slow in appreciating an advance in science, and is proud to own that she has a scientist who is being styled "wizard" by students in all parts of the civilized world. This scientist is Carl Young, whose studio is in the Auditorium Building. He is to the realm of the science of tone what Mr. Edison is to the realm of electricity. He has discovered how to dynamo human electricity and direct its current through the human voice. He has solved the problem of breadth, bones, registers and muscles and has discovered a principle of voice production that is as marvelous and true as the great life principle itself. He has given the correct analysis of the human voice for the first time in the history of the art of tone production. Unlike all other analyses which depend entirely upon the physical, like trying to place bricks in a wall before laying a foundation, his analysis points out and controls the subtlety of the human voice, compelling perfect physical activity through the infinite subtlety of the controller motor—mind.

And more! He is the first man who has been able to go into thousands of homes at the same moment and give an individual vocal lesson! How does he do this? By mailing his printed lessons and shipping his voice. In other words, by the use of phonograph cylinders and the printed page, he has annihilated distance and the disadvantage of numbers. Since the beginning of time man has been trying to annihilate distance! First by steam engine and steamboat; next by telegraph, cable and telephone; and now by phonograph. The other day a man, in the State of Washington, wrote to Mr. Young about a problem in voice. Mr. Young replied: "Ship me a record of your voice and I'll send you a demonstration and analysis by phonograph."

Musical education heretofore has cost much, because the memory of tone quality is so elusive. The pupil has had to rely on the memory of what his teacher said was good when he happened to strike it—(just happened! no basic principle being pointed out). Many times this memory has fled before the student has left the studio. But

Mr. Young's plan gives a principle of development, by printed lessons, and demonstrates their difficult points by phonograph. A pupil, thus, can hear the master's voice as many times a day as he wishes, and is not compelled to wait until the meager half hour lesson that he takes, perhaps once or twice a week. It is no wonder that Mr. Young is hailed as "wizard" by hundreds of enthusiastic students who have already enrolled with him from many parts of the civilized world. It is no wonder that noted voice teachers and singers travel hundreds of miles to take a few personal lessons from him, and go away, delighted with specimens of his magnificent voice carefully stored away for the purpose of entertaining their friends and instructing their pupils.

As a man, Mr. Young has the surest sign of greatness—he is utterly unaffected and sincere. Such statements as, "Your discovery will revolutionize the teaching of singing," "I have gotten more from your printed page than from all the personal instruction I have received both here and abroad," and hundreds of others of like character, do not seem to turn his head in the least. He only looks gratified and says, "I shall consider my life well spent if I can do something to aid the millions who long to sing." GAIL COWLEY.

**Boston Men Play a New Quartet by Kaun.**

A new quartet by Hugo Kaun was the novelty played by the Boston Symphony Quartet, at Mendelssohn Hall, Friday afternoon of last week. The work is in D major, and is the No. 2 in op. 41 of the published compositions by the prolific Kaun. The opening theme, played by the 'cello, is one of striking beauty, and in all things the quartet is remarkable for originality and strength. Mr. Hess and his accomplished colleagues played it beautifully. The other ensemble work heard at the concert was the great Beethoven quartet in F minor, No. 11, in op. 95. As a model of chamber music nothing more inspired than this quartet could be imagined. The Boston artists gave a noble reading and thereby put their listeners in a grateful mood. Between the quartets Mme. von Niessen-Stone, a singer of delightful and finished art, sang the following Schubert and Wolf songs:

Liebeslauschen ..... Schubert  
Schwanengesang ..... Schubert  
Liebhaber in allen Gestalten ..... Schubert  
Wir rief dich denn? ..... Wolf  
Wir haben beide lange Zeit geschwiegen ..... Wolf  
Sie blasen zum Abmarsch ..... Wolf  
In dem Schatten meiner Locken ..... Wolf

Mme. von Niessen-Stone sang all of these unfamiliar songs with vocal beauty of tone and poetic insight. She was especially happy in the first and second songs by Schubert and in the two last songs by Wolf. The singer's accompaniments were tastefully played by Anna Lockwood.

The first concert of the Kiel Philharmonic Society brought orchestral works by Schumann (B major symphony) and Weber (overture to "Euryanthe"); piano soli by Saint-Saëns (G minor concerto), Chopin (nocturne in F sharp minor), Paganini-Liszt (capriccio, in E major), and Schumann (toccata, in C major, op. 7).

**S. C. BENNETT**

VOCAL INSTRUCTION

Suite 401, Carnegie Hall, New York.

**FERDINAND SCHAEFER**

TEACHER OF VIOLIN

Conductor, Philharmonic Orchestra

Studio: 626 North Meridian St., Indianapolis

**ARTHUR PRYOR**

NOW TOURING  
THE WEST

DON. W. STUART, Mgr.

1402 Broadway, New York City

**Anna Lankow**

Author "THE SCIENCE OF THE ART OF SINGING!"

ABROAD—Eduard Lankow, Royal Opera, Dresden; Martha Hofacker, Königsberg; Paul Veron, Bern; Maria Orthen, Leipzig. HERE—Concert, Oratorio, Church, Opera: Marguerite Arcularius-Jantzen, Beatrice Bowman, Elsa B. Harris, Adele Krueger, Marguerite Steinberger, Bertha Shalek, Freda Buesing and others. Andreas Schneider, Berrick von Norden, Wm. G. Armstrong and others.

The Studios at 25 West 97th Street, New York City

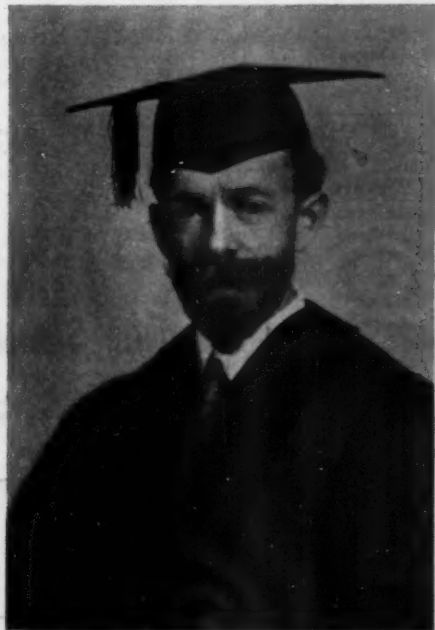
**GUILMANT  
ORGAN SCHOOL**

A THOROUGH AND COMPRE-  
HENSIVE PREPARATION FOR  
THE CHURCH SERVICE AND  
CONCERT PLATFORM

The Organ is Taught Exclusively by  
**WILLIAM C. CARL**

34 West 12th Street, New York

SEND FOR CATALOGUE

**"THE VICAR OF  
WAKEFIELD"**

Now Running in London.

Address all communications to

**BRAM STOKER, BUSINESS MANAGER**

Prince of Wales's Theatre, London, England

**BISPHAM**

# BOSTON.

HOTEL NOTTINGHAM,  
BOSTON, January 12, 1907.

## A Boston Girl's London Success.

Boston is justly proud of Constance Tippet, the talented daughter as well as pupil of Clara Tippet, the able artist and teacher, who for nearly a score of years held the position of soprano in the Old South Church, which is perhaps the wealthiest church in all New England. The London press has been lavish in its praise of Miss Tippet's work as a musician, she having written many exceptionally clever productions, collaborating with one of the best known minds in England in the presentation of a certain little masterpiece of hers. Her success in England is surely as much a tribute to her mother's excellent teaching as it is to the latter's judgment in placing this young musician properly so as to make the most of her ability and powers.

## Anna Miller Wood's "Morning."

A number of friends were invited to Anna Miller Wood's artistic "quarters," in Pierce Building, on last Wednesday morning, to hear Edith Ballard sing. Miss Wood was at the piano, lending the aid of her sympathy and knowledge of her pupil, which made a memorable effect, as the accompaniments were particularly fine. Miss Ballard has youth, talent and application. There was no "show" of any kind, but a program was given which certainly reflected an immense amount of credit somewhere; in fact, upon both Anna Miller Wood and Miss Ballard, who has had no other teacher than Miss Wood. Her singing showed work, careful study, an unusual appreciation of text, and a vocalization that proved, beyond doubt, Miss Wood's excellent training.

Miss Ballard is in that much-to-be desired condition of mind, yet too seldom found in pupils, for she exclaimed to THE MUSICAL COURIER's representative: "I am just beginning to realize how much I yet have to learn." There were songs from Aylward, Clough-Leigher, a group from Franz, Gounod's "O Divine Redeemer," and others. Grace Hammond gave assistance with well played piano numbers.

## Miss Terry's Four Chamber Concerts.

The eighth series of Miss Terry's annual feast of musical things takes place this year at Hotel Somerset, on Monday afternoons, at 3 o'clock. The entire course, consisting of four concerts, is \$5, and when the list of attractions is considered, the sum seems almost inadequate to meet actual expenses. But the list of subscribers is already quite large, and is constantly being added to. The dates and artists are as follows: Monday, January 28, Clara Clemens, contralto (daughter of Mark Twain); Francis Rogers, baritone; Arthur S. Hyde, accompanist; Monday, February 4, Carl Baerman in a piano recital; Monday, February 11, the Longy Club, assisted by Lilla Ormond, contralto; with Mrs. S. B. Field, accompanist; and Monday, February 18, Susan S. Metcalfe, mezzo soprano; Heinrich Gebhard, piano; Alfred De Voto, accompanist.

## Germaine Schnitzer at Jordan Hall.

Germaine Schnitzer played at Jordan Hall, on Saturday afternoon, to a good sized audience, many of whom were young musicians who desired to find out the secret of this girl's wonderful playing. Gabrilowitsch was in the audience, which was doubtless one of the most attentive ever assembled in Jordan Hall. Again did Miss Schnitzer charm and delight, especially in her opening Bach number, as she seems in a magical way to be spiritually, as it were, affiliated with this master. The girl has tremendous personal magnetism, brain and imagination, and as

to technic she shows that she has grasped the thing in its entirety, now making it a means to an end. Her audience was very appreciative, and showed delight with her brilliant playing of Chabrier's scherzo-valse, and the closing rhapsody. Her striking individuality is her chief charm. She imitates never, but is absolutely creative. Her program follows:

Prelude and Fugue in F minor.....Bach  
Sonata Appassionata.....Beethoven  
Variations Serieuses.....Mendelssohn  
Impromptu, Valse, Nocturne and Scherzo.....Chopin  
In der Nacht.....Schumann  
Scherzo-Valse.....Chabrier  
Rhapsodie, No. 9.....Liszt

## Rosa Linde Heard in Boston.

Rosa Linde, contralto, of New York, gave a program of songs at Steinert Hall on Saturday afternoon, and although a day of unprecedented New England "weather," and the brilliant Germaine Schnitzer was playing at Jordan Hall, both recitals being booked for the same hour, Madam Linde impressed all of her listeners with her purity of vocalization, based on the Garcia method, and sang with beautiful effect her various songs, in which she was especially simple, unaffected and natural. Joseph Maerz, pianist, assisted, playing numbers by Wagner-Brassin and Chopin, with unusual beauty of tone and musical taste.

## Harvard's Musical Union Fund.

An open letter has been issued to the friends of music in Harvard University, in order to interest subscribers in a fund for the building proposed by the late John Knowles Paine, who devoted his life to the upbuilding of the department and to founding a high standard of musical teaching and composition both in the university and in America. The present plan is to carry out the desire of Professor Paine, and construct a building to be used by the department of music and also by the different musical societies of the university. The main features of the plan are: A hall (capable of seating 500) for chamber concerts, lectures, concerts by the Pierian Sodality, which is the amateur orchestra of Harvard; Glee Club, and other college societies, organ recitals and organ practice; a smaller hall (250 capacity) for rehearsals and lectures; seven smaller rooms for class work, and for the use of the Pierian, Glee Club, Banjo and Mandolin Club, and the Musical Club.

The official Register of Harvard states that "The aim of the division of music is twofold: (1) To provide a thorough training for students who intend to follow the musical profession as teachers and composers. (2) To offer a course of technical study to those who wish to devote themselves chiefly to musical criticism and literature, and for the cultivation of musical taste." The growth of the department has been excellent. Harvard was the first university in America to recognize music as being a necessary part of its curriculum, and as a study counting for credit at the entrance examinations, seventeen students taking such an examination. In the circular issued a concise plan is given by the architects with whom Professor Paine collaborated prior to his death, showing a most admirable arrangement for the different halls and rooms. At a meeting held in Harvard Hall last commencement day the Musical Union of the university was formed for the purpose of providing such building. Among the officers chosen with Arthur Foote, president, were as vice presidents the following: Henry L. Higginson, Samuel Carr, Francis Peabody, Warren A. Locke, Wm. F. Aphorpe, B. J. Lang, G. W. Chadwick, Dr. Carl Muck, Frederic Converse, Wallace Goodrich, Eben D. Jordan, Walter R. Spaulding, Edward Burlingame Hill, J. Arthur Beebe, all of Boston; William D. Howells, D. H. Morris, Richard Aldrich, My-

ron W. Whitney, Jr., Paul Dana, Morris Loeb, Joseph H. Choate, Jr., Henry T. Finck, Daniel Gregory Mason, Franz Kneisel, Walter Damrosch and others, of New York; William C. Learned, of Chicago; George D. Markham, of St. Louis; Owen Wister, Morris Earle, Phillip H. Gaep and others, of Philadelphia; Hon. Nicholas Longworth, of Cincinnati, and several of Washington, D. C., and San Francisco. The treasurer is Horatio A. Lamb, 27 Kilby street, Boston; secretary, Jno. W. Saxe, 16 State street, Boston.

## The Hubbard Studios.

Many old students of Arthur Hubbard and his faculty, including Mrs. Hubbard and Frederick J. Lamb, write from different portions of the country of various vocal successes achieved by them. Caroline Hooker, a pupil, sang in Manchester, Mass., recently, giving selections from oratorio at vesper services. Her singing received all kinds of favorable comment. Miss Van Horn, now teaching privately in the West, has just been assigned to a fine church position in her city. Alice Fawcett, contralto, another Hubbard pupil, has been giving very successful concerts in the South, and Ina Few, of Pittsburg, Pa., is now teaching voice in the Pennsylvania Woman's College with success. The Hubbards will ere long give a series of pupils' recitals which will prove of much interest, for Mr. Hubbard, as is well known, does not approve of putting pupils forward at too early a period in their course of study, so it must create a real desire for and love of study on the part of pupils who wish for the opportunity to sing before audiences.

The Hubbard studios are among the busiest in Boston, with a very full list of pupils.

## H. G. Tucker's Four Chamber Concerts.

A series of four chamber concerts, at which various musicians entertain, have been arranged by H. G. Tucker for out of town. Hartford and Springfield, Mass., were included, and the fourth in this series will take place in the former city on January 22, furnishing the same program later at Springfield. This will be given by the Boston Symphony Quartet, with H. G. Tucker, pianist, assisting artist. The third chamber concert took place on January 10, at Hartford, with Emilio de Gogorza as the singer, and Mr. Tucker at the piano. The songs were well chosen from Handel, Gluck, Goring-Thomas, Rubinstein, Franck, Widor and others, and sung as only this artist can—with beautiful conception. All of these concerts have brought success, and Mr. Tucker stands as one of Boston's musical chiefs, philanthropic, wide awake for our city's musical interests, and a general acquisition to the musical life here.

## Eben Howe Bailey, Song Writer.

Eben Howe Bailey as choirmaster and organist at Leyden Church, Brookline, finds interesting work to do, the church recently observing its tenth anniversary as well as that of this organist, with a very appropriate and interesting musical service.

Mr. Bailey has written several successful sacred songs, but in his lighter songs for all kinds of singers he is known across the continent and as well in Europe. The bright little waltz song, "Fleeting Days," has been sung for years, but just now seems to have a new impetus, and it looks as though it would never grow less popular. A recent song, "Summer Is Shining for Me," particularly tuneful and well written, just now seems the song for young singers, and has been constantly applied for since it was published. Mr. Bailey's songs number almost in the hundreds, and his many pupils often make up an entire repertoire of them. "The Weed and the Rose" was made popular by



## Faalten Pianoforte School

CARL FAALTEN, Director

Professional Training for Pianists and Music Teachers. Send for free booklet on the Faalten System *Tenth Season*.

30 Huntington Ave., Boston

## CHICKERING HALL,

Boston, Mass.—Season of 1906-1907.  
SUNDAY CHAMBER CONCERTS.  
Organized by Chickering & Sons, under the direction of H. G. TUCKER.  
SUNDAY AFTERNOONS,  
From December 2 to February 17, inclusive.

Frederick N. Waterman Baritone and  
177 Huntington Avenue - BOSTON, MASS. Teacher of  
OPERA, ORATORIO, CONCERT, RECITAL Voice

## PALMER VOICE CULTURE

Teacher of Winifred Spaulding, Soprano with the Hay Ward Co.; Lillian Salmon, Soprano Kirk St. Church, Lowell, Mass.; Madam Gelion, Contralto Universalist Church, Lowell, Mass.; Selma Gibson, Instructor in Red Wing Seminary, Minnesota; Elizabeth Crawford, Soprano, Dallas, Texas; Norma Drexel and others.  
STUDIOS: Swan Bldg., Lowell, Mass. PIERCE BUILDING,  
Beller Exchange, Providence, R. I. BOSTON, MASS.



**Katharine**

The English Pianist

Invited to play with the BOSTON SYMPHONY ORCHESTRA, January 18 and 19, 1907

WILL MAKE HER AMERICAN DEBUT ON THIS OCCASION

Miss Goodson will be available for a limited number of engagements. For Particulars as to Dates, Terms, Etc., Address

HENRY L. MASON, 492 Boylston St., Boston

Miss Goodson plays the Mason & Hamlin Piano

**GEBHARD**

PIANIST

Direction: HENRY L. MASON  
492 Boylston St., Boston  
MASON & HAMLIN PIANO



Evelyn Johnson, soprano, of Providence, R. I., who gave it such a beautiful rendering shortly after its publication.

#### First Jordan Hall Orchestral Concert.

The first orchestral concert meant that many people went from a feeling somewhat akin to curiosity to hear the new orchestra recently organized by Wallace Goodrich, and considered as supplemental to Boston's noted and justly famed symphony orchestra. There was a good sized audience present, although it should have been twice as large, to hear what proved to be a very interesting program played by a group of fifty-five professional musicians. George Proctor was the soloist. Many admirable things may be said of the occasion. Mr. Goodrich has evidently chosen wisely his musicians, and even though only one public performance has taken place, it already takes rank, and justly, with the good musical things of our winter's repertoire. The getting together of these men, rehearsing them in ensemble work, and producing for the first time ambitious compositions, was in itself a task. Mr. Goodrich conducts with the strength of a man who believes in his orchestra as well as in himself. The "Jeanne d'Arc" dramatic scenes for orchestra, op. 23, showed real beauty of construction and a wealth of imagination, and was played with tasteful intelligence, bringing out much color and brilliancy. The composer was present, and both he and Wallace Goodrich received tremendous applause. Mr. Proctor's assistance in the second number was admirable. It was an occasion of interest to music lovers, and a number of musical "lights" were in the audience. The program had notes furnished by Edward Burlingame Hill, and is as follows:

Overture to Fidelio, op. 72.....Beethoven  
Andante Spianato and Polonaise, op. 22, for Piano and Orchestra.....Chopin  
Jeanne d'Arc, Dramatic Scenes for Orchestra, op. 23.....Converse  
Overture to La Princesse Jaune, op. 30.....Saint-Saëns

#### Gabrilowitsch's Recital.

Ossip Gabrilowitsch appeared for the second time this season in Boston, with his usual brilliant success. His program began the Chopin sonata in B flat minor, that favorite one with the Funeral March. It was great music. He is technically and poetically equal to all demands. His entire program was played with elegance, nobility and brilliancy. Jordan Hall held a large and highly interested set of listeners, for this eminent Russian enthralled with his combination of intelligence, imagination and virtuosity in general.

#### MORE BOSTON NEWS.

Last week Louis C. Elson lectured in Providence, R. I., on Schumann, and will lecture at the N. E. Conservatory this week on "Scottish Songs."

A piano recital was given by Frank Watson, an advanced pupil of the N. E. Conservatory of Music, on January 17. Mr. Watson played acceptably Handel's "Harmonious Blacksmith," Beethoven's sonata in E major, op. 109; a group from Chopin, Debussy's "Deux Arabesques," and Liszt's "Marche Indienne."

Some attractively important engagements to be filled by Anna Miller Wood are the following: January 13, the Sunday Chamber Concert in Chickering Hall with George Proctor, when she sings a group of five songs by Franz, and some entirely new compositions by Charles F. Manney and others; January 14 she sings with the Orpheus Club,

of Lawrence, Mass.; January 25, there will be an informal "morning" to the pupils at her studios, when Miss Wood will be heard; January 28 a concert of Arthur Foote's compositions will be given by the Musical Club, of Concord, Mass., when Miss Wood will sing with the composer at the piano. The Musical Club, of West Roxbury, recently gave an evening of Foote songs sung by this artist, with Mr. Foote again at the piano.

Olga von Redeki, the pianist, announces a piano recital for Wednesday afternoon at Steinert Hall. Brahms, Schumann, Arensky, Rachmaninoff, Sibelius, Strauss-Schutt, and César Cui will be represented on her program.

On Tuesday, January 15, the consecration services of the Church of the Messiah took place. William Alden Paull, the choirmaster and organist, furnished an excellent musical service, including an anthem, "Light of the World," by Clough-Leighter, inscribed to Rev. J. McG. Foster, the rector. Mr. Paull is especially interested in church music, and brings both foreign experience and study into his work, with results that are constantly showing.

Mrs. H. H. A. Beach, assisted by Carl Faelten, will give a recital in Steinert Hall on Wednesday evening, February 6. Both of these artists are so well established in Boston their program is of especial interest. It includes a group from MacDowell and the Liszt "Rhapsodie Espagnole," version for two pianos, by Busoni.

Samuel Richards Gaines, organist of the Shawmut Congregational Church, who came to Boston about a year ago, has had several pupils from the West, where Mr. Gaines did active musical work for a number of years. Among these are Mrs. Charles F. Hammond and Louise Allen Lyon, of Detroit, both of whom are talented and are here pursuing a course of voice study with Mr. Gaines, who gained considerable standing as a teacher as well as choirmaster in the West.

Fannie Bloomfield-Zeisler will give a recital in Steinert Hall on January 29. She will include "The Erl King" on her program.

Two pupils of Mrs. Fenderson sang at Chickering Hall one evening last week. Mrs. Sagar, soprano, and Helen Stanwood, contralto, pleased a large number of invited friends with a list of very pretty songs. Mabel Stearns was at the piano.

Rebecca Cutter, daughter of E. Cutter, Jr., whose voice is so pleasantly recalled in her father's musicales, will sing on January 15 at Steinert & Sons' pianola recital.

Gladys Atkinson, a pupil of Clara Munger, has been singing for various clubs and societies. She is a very young but gifted girl, and is the daughter of the likewise gifted Lilian Durell. She has a soprano voice of a charming lyric quality, and received all of her training from Miss Munger. Miss Storey, another pupil, has just done some successful work in an orchestral concert at Gloucester, Mass. Her press notices were exceptionally good.

Whitney Tew, the basso, who is spending the winter in Boston, returning to London in the late spring, gave a program of songs at Jordan Hall on January 9. Mr. Tew has lived in Europe a number of years, and has the artist's prestige in every way. He possesses presence, and while

suffering, evidently, from one of the prevailing colds, Mr. Tew sang in splendid style, and pleased a large crowd of song lovers. His lower tones are pure, of great power, and show him to have absolute command over a voice which is adequate for songs of excessive dignity, or those in a lighter vein such as the old country songs so admirably sung by him. He opened his program from Handel's "Acis and Galatea," "O Ruddier than the Cherry." His program included songs from Martini, Mozart, Bach, English country songs, old Irish airs, songs by Strauss, Verdi, Henschel; a song cycle by Fairbanks, songs by Liza Lehmann, Lohr, Vincent Thomas and Haynes. It was both intellectual and artistic. At Mr. Tew's next recital he will perform the Rosetti translation of Bürger's "Lenore," with a musical setting by Liszt.

"Thistledown," a cycle of songs by Gerritt Smith, of New York, was given by William Kittredge, tenor, and accompanied by Dr. Smith on January 11, at the Harvard Musical Association. It was an occasion of much interest, and the cycle went off with much credit to both composer and singer. The program was as follows:

Sur des Gants.....Lenormand  
Madrigal Timide.....Aime Lachaume  
Je ne veux pas autre chose.....Widor  
Au Pays Bleu.....Chaminade  
A Valediction.....Cyril Scott  
A Song of London.....Cyril Scott  
Afterday.....Cyril Scott  
Thistledown.....Gerritt Smith  
A Cycle of Songs.....Gerritt Smith

WYLYA BLANCHE HUDSON.

## WANTED

WANTED—Violinist, who has been for three years a pupil of Sevcik in Prague, and three years a pupil of Hans Becker in Leipzig, would like position as teacher; would also appear in public. Address "D," care THE MUSICAL COURIER, 27 Nürnberger Str., Leipzig, Germany.

FOR SALE—Most prosperous school of music in Los Angeles, Cal. Owner preparing to locate in Europe. Glorious climate. Business steady all year. Only first class pianists apply to "Immediate Returns," care MUSICAL COURIER.

FAMILY having no further use will sell their Chickering Parlor Grand, in fine condition. Also Virgil Clavier, Musical Conservatories and Halls please note. Address D. L., this office.

## CARNEGIE HALL

Tuesday, Feb. 12, Wednesday, Feb. 13  
JOINT CONCERTS

BY THE

Pittsburgh Orchestra  
(65 PLAYERS)

EMIL PAUR, Conductor

AND THE

Mendelssohn Choir  
of Toronto

(CHORUS OF 220 MIXED VOICES)

A. S. VOGT, Conductor

The program of February 12 will include  
BEETHOVEN'S NINTH SYMPHONY.

Mr. Paur will direct and these are the soloists: Mrs. Corinne Rider-Kelley, Miss Janet Spencer, Mr. George Hamlin and M. Herbert Witherspoon. This program will also include works for the Choir, both a capella and with Orchestra, which Mr. Vogt will conduct.

The February 13 program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanish Rhapsody for piano and orchestra.

PIANIST, MR. EMIL PAUR.

These concerts mark the first serious co-operation in New York between a distinguished musical organization representing His Majesty's domains and one of the permanent orchestras of the United States.

PRICES: \$2.00, \$1.50, \$1.25, \$1.00 and 75c.  
Sale began Wednesday, January 2, at Box Office, Carnegie Hall; Luckhardt & Belder, 10 East Seventeenth Street; Office, Musical Art Society, 1 West Thirty-fourth Street.

## TO ORGANISTS

The original edition of the works of

ALEXANDER GUilmant

at reduced prices, may be obtained  
by addressing the composer direct

SEND FOR CATALOGUE (IN ENGLISH)

10 Chemin de la Station, Meudon France

## SENSATIONAL SUCCESS!! of MLLE. GERMAINE SCHNITZER Pianiste In Her New York and Boston Debuts

#### NEW YORK.

Her tone is remarkably large and unctuous in quality, and she can control it to a fine-point delicacy. She has likewise a fine equipment of technical dexterity and brilliancy. She has unquestionably a positive musical temperament and a strong individuality.—Times.

She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Witfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



#### BOSTON.

To say that she achieved success is to put it all too mildly. Hers was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least.—Journal.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.—Evening Transcript.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

#### COMING APPEARANCES

January 3—Boston Symphony Orchestra

January 7—Second New York Recital

January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital

January 16—Philadelphia Recital

January 27—New York Symphony Orchestra in a special Grieg program

or Terms and Dates, Address: LOUDON CHARLTON,

BALDWIN PIANO USED

868 Carnegie Hall, New York

# CHICAGO.

CHICAGO, Ill., January 12, 1907.

The fourteenth program, as played by the Theodore Thomas Orchestra, Frederick Stock, conductor, was one of more than usual interest. The soloist, Moriz Rosenthal, proved himself not alone a great virtuoso, but a very popular "star," in the attendance and the enthusiastic applause that greeted him on his entrance. The first requisite of piano playing, before one thinks of technic or conception, is tone quality, and in Rosenthal's playing the superb tonal quality is recognized from the very first note. In his touch one hears the blending of the emotional with the grateful intellectuality of the matured artist. The Chopin E minor concerto was a well chosen number. We all knew and recognized the Titan Rosenthal, now we all know and recognize the poet, the spiritual and romantic troubador, with a technical equipment transcending the realms of the seeming impossible. The Chicago world of music is on the qui vive in anticipation of his recital.

The orchestral numbers were Schubert's march, E flat, op. 40, No. 1 (orchestrated by Theodore Thomas); Schumann's overture to "Manfred"; Beethoven's fifth symphony. Comment on this particular Beethoven number seems superfluous. That the Thomas Orchestra never appears to better advantage than in a Beethoven symphony is the unanimous opinion of connoisseurs.

In a recent lecture on program study given by Glenn Dillard Gunn an excellently well developed résumé of the fifth symphony, read and played from the score, was given. Mr. Gunn adjured his class to refrain from conceiving this symphony as a work of "pure joy" from cover to cover, but rather to remember it is the offering of a man of strength who never recognized acquaintance with anemic sentimentality. This advice might be, with good results, assimilated generally.

Schumann in the overture to "Manfred" has written some of the most stirring and emotional of music which breathes the same weird, fanciful gloom and passion found in Byron's unrivaled poem. As one listened to the overture one remembered Manfred in his command: "Ye spirits of the unbounded universe. Rise! Appear!" And the coming of the seven spirits of whom he asks for "forgetfulness, oblivion" and is denied; in his soliloquy on the high cliff of the Jungfrau, on what he calls his "fatality to live"; the pathetic appeal to Astarte and the final "requiem"; and one would like to hear excerpts from Schumann's music to "Manfred," along with the superb overture, under the sympathetic baton of Frederick Stock.

George Hamlin, tenor, who arrived from Europe last week, will give his only recital in Chicago under the di-

rection of F. Wight Neumann, at Music Hall, Sunday afternoon, January 27.

The following two programs will be played by the Thomas Orchestra at St. Louis on January 14 and 15:

Overture, Leonore, No. 3.....Beethoven  
Symphony, No. 8, B minor (unfinished).....Schubert  
Allegro moderato, Andante con moto.  
Concerto for Violin, No. 2, op. 44.....Bruch  
Leopold Kramer.  
Overture, Liebesfrühling.....Georg Schumann  
Italian Serenade.....Wolf  
Tone Poem, Death and Transfiguration.....Strauss  
Overture, Husitzka.....Dvorak  
Serenade, for Thirteen Wind Instruments.....Strauss  
Konzert Etude, for Strings.....Sinigaglia  
Variations Symphoniques, for Violoncello.....Boellmann  
Bruno Steindel.  
Symphony Pathétique, B minor, op. 74, No. 6.....Tchaikowsky

Francis Macmillen will play the following program at his recital at Orchestra Hall tomorrow:

Variations on a Theme by Corelli.....Tartini  
Concerto, A major.....Christian Sinding  
Adagio, from E major Concerto.....Bach  
Tambourin.....J. M. Leclair  
Adagio.....Tartini  
Tarantelle.....Giuseppe Valentini  
Polonaise, D major.....Wieniawski  
Axiola.....Ernest Blake  
Saltellato Caprice.....A. Randegger  
Caprice, A minor.....Paganini

The San Carlo Opera Company will open their week's engagement at the Auditorium on February 18, with Ponchielli's "La Gioconda," and Nordica.

The New York Symphony Orchestra was heard in a Wagnerian program on Sunday, January 6, at Orchestra Hall.

Rosenthal will appear in recital on January 26; Lhévinne on January 27.

The event of the season, musically as well as socially, will be the visit to Chicago, the first time in fifteen years, of the Boston Symphony Orchestra, under the conductorship of Dr. Karl Muck, at the Auditorium, January 30. Dr. Muck, who is at the head of the orchestra for the present season, is one of the great conductors of Germany. The Boston Symphony Orchestra, when it goes on the road, travels with seventy artists, but F. Wight Neumann,

who brings this orchestra to Chicago, would not consent to its coming except in its entirety. The impresario has therefore arranged to have the remaining members of the orchestra, twenty-eight artists, come direct from Boston to Chicago specially for this one concert, and the expense of the undertaking will, it is understood, amount close to \$6,000. But such is Mr. Neumann's faith in the interest he believes the Chicago public will take in this concert for which he has assumed such a heavy risk. Seats can now be secured by addressing the Auditorium box office and be filled in the order of their receipt.

Olga Samaroff, who made one of the most popular successes a few weeks ago with the Chicago Orchestra, has been engaged by F. Wight Neumann for a piano recital at the Music Hall, Sunday afternoon, January 13, when she will play the following program:

Prelude, Chorale and Fugue.....César Franck  
Prelude in F major, op. 28, No. 23.....Chopin  
Prelude in B flat major, op. 28, No. 21.....Chopin  
Prelude in D minor, op. 28, No. 24.....Chopin  
Etude, op. 25, No. 3.....Chopin  
Sonata, B minor, op. 58.....Chopin  
Rhapsodie, G minor.....Brahms  
Capriccio, B minor.....Brahms  
Nocturne.....Sgambati  
Toccata.....Debussy  
Mephisto Waltz.....Liszt

Arthur M. Burton, baritone, will give a song recital at Music Hall, January 24, in a program composed of numbers from Bach, Handel, Schubert, Schumann, Dr. Arne, Strauss, Reger, Schilling, Wolf, Frank La Forge, Saint-Saëns, Coleridge-Taylor, Hammond, Edward Schneider will be the accompanist.

Minnie Fish Griffin, soprano, of the faculty of the Cosmopolitan School of Music, will give a song recital at the Auditorium Recital Hall, on January 17, assisted by Dr. N. J. Elsenheimer, pianist.

Ella Dahl Rich, who has decided to re-enter the concert field, is one of Chicago's most accomplished pianists. Mrs. Rich studied abroad four years with Leschetizky and Oscar Raif, and on returning to America was the soloist on two occasions with the Theodore Thomas Orchestra, receiving on both occasions unanimous praise from the press. In reviewing the Tchaikowsky concerto as played by Mrs. Rich on her first appearance with the orchestra, the Tribune said: "She at all times dominated the orchestra, and her presentment of the work was, in its entirety, worthy of the hearty commendation and enthusiastic favor it found at the hands of the audience. Mrs. Rich's technic is clear, crisp and brilliant, her sense of dynamic proportion is well developed, and her readings disclose musicianship, refinement and considerable imaginative and poetic power. The andantino yesterday was given with

## CHICAGO ADVERTISEMENTS

### CHICAGO MUSICAL COLLEGE

Founded 1867 DR. F. ZIEGFELD, President  
College Building, 202 Michigan Boulevard, Chicago, Ill.  
Forty years of artistic achievement under the personal direction of its Founder and President, Dr. F. Ziegfeld, has made the College one of the vigorous educational forces of America. Offers facilities unsurpassed in America or Europe. Has the strongest faculty ever assembled in a school of musical learning.

Investigation will demonstrate the superiority of this institution  
SCHOOL OF ACTING MUSIC ELOCUTION OPERA  
MODERN LANGUAGES

BOARD OF MUSICAL DIRECTORS:  
DR. F. ZIEGFELD HUGO HEERMANN DR. LOUIS FALE  
HANS VON SCHILLER ERNESTO CONSOLO WILLIAM CASTLE  
BERNHARD LISTEMANN HERMAN DEVRIES FELIX BOROWSKI  
RUS. O. L. FOX

J. H. GILMORE, Director School of Acting

RECENT ACQUISITIONS TO THE FACULTY.

HUGO HEERMANN, The world renowned Violinist and Instructor, of Germany.

ERNESTO CONSOLO, The Eminent Italian Pianist.

STUDENTS ENROLLED AT ANY TIME

ILLUSTRATED CATALOG MAILED FREE



CORRESPONDENCE COURSE IN  
"VOICE PLACING"  
A NEW DISCOVERY. The Gift of Song is the Wizard of Singing. If you can learn to recognise tone-forms you can learn to sing.  
COURSE demonstrated by PHONOGRAPH records, if desired, and you have THE TEACHER IN YOUR OWN HOME. Results, rapid, artistic, enduring. Valuable book, "Voice Placing," \$1.00. DO NOT FAIL TO SEND FOR FREE PROSPECTUS. Address, Carl Young, 63 Auditorium Bldg., Chicago, Ill.

### BUSH TEMPLE CONSERVATORY

North Clark Street and Chicago Avenue, Chicago.

BRANCH SCHOOL, 795 Fine Arts Building

KENNETH M. BRADLEY, Director

The Leading Conservatory of

MUSIC, OPERA, ACTING and LANGUAGES

Teachers of International Reputation in all Departments.

BOARD OF EXAMINERS.

Harold von Mickwitz, Della Thal, Mme. Justine Wegener, Grant Weber,  
Kenneth M. Bradley, Grace Stewart Potter, Chas. E. Allum, Ludwig Becker,  
Carolyn Louise Willard, Mrs. Stacey Williams, Ethel Grow, Clarence Dickinson,  
David Grosch, Harvey D. Orr, Cecelia Ray Berry.

UMBERTO BEDUSCHI, the Italian tenor, has been engaged.

Catalogs free on application to M. C. Schmidt.  
The Bush Temple Conservatory uses the Bush & Gerts Pianos.

## MARION GREEN,

BASSO CANTANTE  
"THE WAUBUN"  
39th Street and Ellis Avenue  
CHICAGO, ILL.

## LEON MARX

VIOLINIST.

ADDRESS  
Orchestra Hall, Chicago

## JOHN B. MILLER

Tenor

202 MICHIGAN AVE.,

CHICAGO.

## Helen Buckley

SOPRANO

ORATORIO CONCERTS RECITALS

2667 Kenmore Ave. (Phone Sheridan 3301) Edgewater, Chicago

MANAGEMENT

DUNSTAN COLLINS'  
Musical Agency  
Auditorium Building,  
CHICAGO.

SMITH & NIXON PIANO USED  
EXCLUSIVELY.

# BRAHM VAN DEN BERG, Pianist.



nice appreciation of its simple, idyllic character, and the final allegro, with its twisted, catchy rhythm, was played with brilliancy and verve. It was a more than usually successful performance, and the encore the audience insisted upon having, and which was responded to with the Chopin D flat nocturne, but served to deepen the good impression previously made."

Mrs. Rich at a recent musicale in Minneapolis played the following numbers: Schutt suite (presented in manuscript to Mrs. Rich by the composer), Grieg sonata, Chopin ballade (No. 4), and Moszkowski's "Etincelles."

Carolyn Louise Willard, of the faculty of the Bush Temple Conservatory, will give a piano recital at Music Hall on January 19. Miss Willard will play the following program:

Pastorale	Domenico Scarlatti
Capriccio	Domenico Scarlatti
Rhapsodie, G minor	Brahms
Intermezzo, op. 117, No. 1	Brahms
Scherzo à Capriccio, F sharp minor	Mendelssohn
Nachtstück, F major	Schumann
Traumes Wirren, from the Phantasiestücke	Schumann
Prelude, E minor	Chopin
Etude, op. 10, No. 5 (Black Keys)	Chopin
Rondo, E flat major	Chopin
Two Preludes, F sharp minor, C sharp minor	Th. Otterstrom
Serenade, op. 3, No. 3	S. Rachmaninoff
What the Forest Brook Babbles	Poldini
Nachtfalter, Valse Caprice	Strauss-Tausig

Louise St. John Westervelt, soprano, gave a song recital at the New Century Club, Philadelphia, Pa., on January 9, assisted by Dorothy Johnstone, harpist. Miss Westervelt sang "Rejoice Greatly" ("Messiah"), Handel; "Mondnacht," Schumann; "Haiden-Roslein," Schubert; "Meine

Liebe ist Grün," Brahms; "Morgen," "Wiegenlied" and "Heimliche Aufforderung," by R. Strauss; aria from "Philemon et Baucis," Gounod; and the following: Songs with harp accompaniment; "Solvej's Song," Grieg; "Si Mes Vers Avaient des Ailes," R. Hahn; "Spring," Henschel; "Fairy Lullaby," "Ah, Love But a Day," and "Juni" by Mrs. Beach.

There is no better authority on interpretation and musical pedagogics than William H. Sherwood, the pianist. At his illustrated talk on interpretation given before the advanced pupils and assistant teachers of the Sherwood School of Music on January 9, this fact was well emphasized; also, one has but to review some few of the many compositions edited by Mr. Sherwood to realize his perfect understanding of the mechanical and ethical problems confronting the piano student in his pathway to Parnassus, and what is of greatly more importance, the applicable knowledge and ideas for the solving of the same as found in his editions.

All well schooled pianists know (and all student pianists should know) that the question of "edition" in piano music is of essential importance. A teacher to impart authentic analyses must be a very learned pedagogue, familiar with all editions, their differing marks of accent and metronomic indications, beginning and ending of phrases (even the text itself being frequently in question), without referring to dynamics, nuance, and the use of the pedal, as conceived by the various editors of these various editions. Without this store of knowledge there is no authentic source of information on the question of interpretation. A man who, like William H. Sherwood, has become a distinguished pianist has passed through all these multitudinous editions, good, bad and indifferent, he has had per-

sonal acquaintance with them all and can tell you their every weak and strong point. In his own playing he will have none of them. He has become an eclectic. In the process of assimilation, not unmixed with his own ego, an interpretation has been evolved that is complete, authoritative and final, and if he would he could, like Mr. Sherwood, give analyses, interpretative, mechanical, ethical and practical suggestions in the application of cause and effect, which, culled from his vast experience and based on a comprehensive study with its resultant conclusions would cover the field as has never yet been done, in an edition ex cathedra that would justly entitle him to a niche in the Hall of Fame.

William A. Willett, baritone, at his song recital at Toledo, Ia., January 14, will sing the following numbers: "Hear Me, Ye Winds and Waves," Handel; five serious songs, Dvorak; "Sheep Under the Snow," Old Manx, 1267; "Drink to Me Only With Thine Eyes," English, date uncertain; "Love Leads to Battle" (opera "Camilla"), Buononcini; "Over Here," an old Irish, date uncertain; "In Questa Tomba," Beethoven; "She Never Told Her Love," Haydn; "Du Bist Die Ruh," Schubert; "Widmung," Schumann; "Minnelied," Brahms; "All," Strauss; "Leuz," Hildach; "Forever and a Day," Mack; "Marching Along," White; "Four Leaf Clover," Coombs; Philadelphia, old Irish; "Prospice" (Browning), Homer. On January 18 Mr. Willett will give a recital at Evanston, Ill.; on the 23d he will sing for the Menoken Club, Chicago, and on the 28th will begin a two weeks' tour through Wisconsin and Michigan.

The following press notice speaks for itself:

Adolph Rosenbecker and his orchestra are furnishing northsiders with a very good class of music at the Sunday afternoon concerts

## CHICAGO ADVERTISEMENTS

VIOLIN MADE FOR  
EMILE SAURET

**REINDAHL**

Violins and Bows  
Violas and Cellos



Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, grace, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonics, pure plectro tones, distinct arpeggio, distinct in attack, trill and staccato, and which quickly responsive to bow-pressure from real pianissimo to fortissimo. If you have such a violin you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists, who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, and if desired, gradual charge accounts opened.

REIN DAHL VIOLINS  
USED AND ENDORSED BY  
Bernard Lichtenman, Kevan Chan, Grigorovits, Jan Kubelik, Lomera Jackson, Emile Sauret, F. E. Haberkorn, Fritz Kreisler, And Elvengard, Alexander Bail, S. E. Jacobson, Hugo Horvath, Arthur Hartmann

KNUTE REINDAHL  
Address: 319 Atholton Bldg  
26 East Van Buren Street  
CHICAGO, ILLINOIS, U. S. A.

**ARTHUR M. BURTON**

Baritone  
Fine Arts Building, Chicago.

**GLENN DILLARD GUNN**  
**BERNYA BRACKEN GUNN**

Pianist.  
302 Michigan Ave., CHICAGO, ILL.

**GOTTSCALK LYRIC SCHOOL**  
L. G. GOTTSCALK and MRS. GERTRUDE E. GOTTSCALK  
Vocal Art from Elementary Training to Concert or Operatic Work.  
Piano, Theory, Dramatic Departments.  
KIMBALL HALL, CHICAGO

**SHERWOOD**  
**MUSIC SCHOOL**

713 Fine Arts Building, CHICAGO  
William H. Sherwood, Director; Eleanor Sherwood, Georgia Kober, Bertha Stevens, Mabel Webster Omer, Francis Moore, Edith Bane, Amanda McDonald, Arthur Beresford, Shirley Gandell, Adah Markland Sheffield, George Brewster, Mrs. Arthur Beresford, Zoa Pearle Park, Daniel Pruthe-ro, Walter Keller, Jos. Chapak, and others; Miss. Ida Serven. For catalog or information address,  
LENA G. HUMPHREY, Mgr.

**GARNETT HEDGE,**  
TENOR.  
76 Auditorium Building, Chicago.

**THE WALTER SPRY**  
**PIANO SCHOOL**

WALTER SPRY, Director  
FINE ARTS BUILDING, - - CHICAGO  
Catalog mailed on application

**COLUMBIA The "Progressive" School**  
**SCHOOL of MUSIC**  
Music, Acting, Elocution  
**KIMBALL HALL**  
Jackson Boulevard and Wabash Ave., Chicago  
Call or write for handsome catalogue, mailed free.

**MARY WOOD CHASE**  
CONCERT PIANIST.  
Address all communications to  
Chicago Beach Hotel, CHICAGO.

**HARRISON M. WILD** CONCERT ORGANIST.  
Studio 6,  
241 Wabash Ave., CHICAGO. Piano and Organ Instruction

**HOWARD WELLS**  
PIANIST.  
Fine Arts Building, Chicago.  
Manager DUNSTAN COLLINS MUSICAL AGENCY.

**Louise St. John Westervelt**  
SOPRANO  
Concerts, Oratorios, Recitals  
912 Fine Arts Building CHICAGO.

**CLARENCE DICKINSON**  
CONCERT ORGANIST.  
LECTURE RECITALS.  
678 Fine Arts Building, Chicago.

**CHARLOTTE DEMUTH-WILLIAMS,**  
VIOLINIST.  
Recitals and Solo Appearances with Orchestra  
1344 Lawrence Avenue, Chicago.

**CHARLES MOERENHONT,**  
VIOLINIST.  
Kimball Hall.

**KARLETON HACKETT**  
Teacher of Singing  
Kimball Hall, Chicago.

**VIRGINIA LISTEMANN**

**CLARENCE BIRD,**  
CONCERT PIANIST AND TEACHER.  
419 Fine Arts Building, Chicago.

**WILHELM MIDDELSCHULTE,**  
ORGANIST.  
Permanent Address, 3322 S. Park Ave., Chicago.

**ARTHUR BERESFORD**  
BASS-BARITONE.  
Oratorio, Concerts and Recitals: Vocal Instruction; Coaching in Oratorio a Specialty.  
708 Fine Arts Building, Chicago, Ill.

**CAROLYN LOUISE WILLARD**  
Pianist  
Address: Bush Temple, Chicago.

Established 1884 Twenty-second Year  
**NORTHWESTERN CONSERVATORY OF MUSIC,**  
**ART AND EXPRESSION**  
At Minneapolis, Minn., the Musical Center of the Northwest  
Faculty of thirty instructors, including William H. Pontius, Maurice Elmer, George Cope, Gertrude Dohyas, Helen E. Briggs, Scott B. Prowell, Hamlin Hunt, Florence E. Parks, et al.  
MUSIC IN ALL ITS BRANCHES. LANGUAGES. DRAMATIC ART. ELOCUTION, DRAWING AND PAINTING. PSYCHOLOGY  
Catalogue and Bulletin Mailed on Application  
OLIVE ADELE EVERS, President WM. H. PONTIUS, Director

**AMERICAN CONSERVATORY**  
KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.  
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.  
Among the sixty eminent instructors the following might be mentioned:  
Piano—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIOT LEVY, SILVIO SCINTI.  
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LENSE, LOUISE BLISS, GRACE DUDLEY.  
Organ—WILHELM MIDDELSCHULTE.  
Violin—HERBERT BUTLER, CHARLES MOERENHONT.  
Theory, Composition—ADOLF WEIDIG, HUBBARD W. HARRIS.  
Violoncello—HORACE BRITT.  
JOHN J. HATTSTAEDT, President.  
Catalogue mailed free.

**Mrs. THEODORE WORCESTER, Pianist.**  
Direction: CHARLES BEACH,

Cable Building CHICAGO  
**SCHROEDER**  
Personal Address,  
202 Michigan Boulevard  
CHICAGO, ILL.  
MANAGEMENT  
J. E. FRANCKE  
Steinway Hall, N. Y.

**MARIE WHITE LONGMAN** Contralto  
408 Kimball Hall  
CHICAGO

**MARG LAGEN,** TENOR.  
Management DUNSTAN COLLINS MUSICAL AGENCY. Auditorium Building, Chicago

at the North Side Turner Hall. The last program was of a popular character, but it contained nothing flimsy or trashy, but much that was tuneful and melodious. Mr. Rosenbecker's men play with unanimity and enthusiasm and show a proper interest in their work. Compositions by Johann Strauss, Rossini, Elgar, Rubinstein and Bizet were heard, and all were well played. Prudence Neff, a very talented young pianist, was the soloist. She has an unusual facility in all forms of technic, a good command of tonal contrasts, plenty of temperament and good rhythmic control. She should now develop her imaginative power and assert more convincingly her artistic intentions. The musicianship displayed in her performance was of a high order. Time and study will make her success certain.—Chicago Journal, January 10, 1907.

EVELYN KAESSMAN.

#### Laura Graves Wins Tributes in New Brunswick.

Laura Graves, a contralto, who is rapidly winning her way in concert and oratorio, was especially successful at the December performance of "The Messiah," given by the Choral Symphony Society, of New Brunswick, N. J. The singer was particularly commended by the public and critics for filling the place at the ninth hour left vacant, through illness, of the artist originally engaged. Some notices follow:

Miss Graves and Mr. Young were engaged at the last moment to fill the places of Adele Baldwin and Mr. Barrow, respectively, who were prevented by illness from taking their parts. It was an agreeable surprise to find the places so well filled, after being confronted at the box office with a large placard stating the illness of the two soloists originally engaged. Miss Graves, the contralto, made her first appearance before us last evening, and at the outset seemed disappointing in her sustaining power of voice and in vital tone color. This, we are happy to say, disappeared later, and in "He Was Despised and Rejected," she sang with all the deep feeling which this beautiful, yet somber number calls for.—New Brunswick News, December 28, 1906.

The soloists were Caroline Mahr-Hardy, Laura Graves, contralto; John Young, tenor, and Dr. Carl Dufft, bass, all of whom with the exception of the tenor, were strangers to the ear of our public. Both the contralto and tenor graciously consented on short notice to fill vacancies caused by illness. Miss Graves, the contralto, who by the way seems a favorite in oratorio work in New York, having sung there on Wednesday afternoon with the Oratorio Society, gracefully and sympathetically rendered "He Was Despised and Rejected," and in her portion of the aria, "He Shall Feed His Flock Like a Shepherd," preceding the soprano portion, gave equal satisfaction.—New Brunswick Daily Times, December 28, 1906.

The singing of Laura Graves, the contralto, who came out on short notice, was one of the delightful features of the evening. Early in the evening, she seemed to suffer from a slight hoarseness, but later on sang in an interesting and satisfactory way, and with excellent style. She was probably at her best in "He Was Despised," which brought forth the unstinted applause of the audience.—Daily Times, December 29, 1906.

The program of the late Hamburg Philharmonic concert contained orchestral works by Mendelssohn (A major symphony), Richard Strauss ("Symphonica Domestica," op. 55), soprano solo by Edyth Walker (air from Mozart's "Tito"), and Wagner's closing scene of Brünnhilde, from the "Götterdämmerung."

**Mme. von. KLENNER**  
Voice Culture, Style and Repertoire  
SOME OF HER PUPILS—Frances Travers, Katharine S. Bonn Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzing, Eleanor Creden, Kathleen Howard, Bessie A. Knapp, Grace Ames, Katharine N. Fiqué, Almée Michel, Paul Schrader Mme. Rudolph Leech, Susan S. Brooke and Julia Layton.  
THE VON KLENNER QUARTET:  
Miss LILLIE MAY WELKER, 1st Soprano      Miss MARTHA NOBLE, 1st Alto  
Miss HELENE WADE, 2d Soprano      Miss EDNA MAY BAKER, 2d Alto.  
301 West 57th Street, New York

**OSCAR SAENGER**  
VOCAL INSTRUCTION  
Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Graz, Austria; Mme. de Pasquali, soprano, Grand Opera, Italy; Leon Rains, basso, Royal Opera House, Dresden, Germany; Joseph Baernstein-Regneas, basso, Grand Opera, Germany; Allen C. Hinckley, basso, Grand Opera, Hamburg, Germany; Kathleen Howard, contralto, Grand Opera, Met, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Hildegard Hoffmann-Huss, soprano; Elsa Marshall, soprano; Alice Merritt-Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere, soprano; Millie Pottgesser, contralto; John Young, tenor; George Murphy, tenor; Walden Laskey, baritone; Henri G. Scott, basso.  
Telephone: 3669 Plaza. Studio: 51 East 64th St., New York  
Resumed Teaching September 17th

**MR. & MRS. WILBERFORCE J. WHITEMAN**  
VOCAL STUDIOS: TRINITY M. E. CHURCH, DENVER  
(in Europe Summer, 1906)      In Denver October, 1906

**MADAME MAYO-RHODES**  
VOICE TRAINING  
Can bring out fully any undeveloped beauties of the singing voice  
Studio, Hotel Albert 17th and Walton, Denver

**UNIVERSITY OF WISCONSIN  
SCHOOL OF MUSIC**  
WELL EQUIPPED AND UP TO DATE  
For Booklet or Information Address F. A. PARKER, Madison, Wis.

#### MINNEAPOLIS SYMPHONY CONCERTS.

MINNEAPOLIS, Minn., January 10, 1907.

Emilio de Gogorza received an ovation at the symphony concert last Friday evening. He sang arias from Massenet's "Roi de Lahore" and Gounod's "Faust" brilliantly and artistically, responding to encores after each appearance. The "Toreador's Song," used for the second encore, aroused the audience to such a pitch of enthusiasm that he was compelled to repeat it.

The symphony was Beethoven's fifth, the opening overture Brahms' "Academic." Both were excellently played, though the scherzo of the symphony was taken a trifle too slow, probably to allow the contrabassi to clearly execute their famous passage. They did this admirably and the tempo allowed other parts prominence and unusual distinctness, though the movement in general lost life and "go" in consequence.

Dvorák's "Scherzo Capriccioso" and Tchaikowsky's "1812 Overture" were played with great brilliancy. Hamelin Hunt at the organ adding to the climaxes of the overture, which concluded the program. The auditorium is an immense hall, its size admitting the rendition of such compositions, and the audience was treated to a mass of tonal combination which excited them to unusual enthusiasm, the overture being much more effective in such a room than in an ordinary concert hall.

The third Sunday popular concert brought out Carlo Fischer as soloist. Mr. Fischer is leading cellist of the orchestra and a most excellent artist whose playing is greatly enjoyed and appreciated. His numbers were "Kol Nidrei," Brush; an elegie by von Goens and the favorite Popper gavotte.

The orchestra played the "Tannhäuser March," "William Tell" overture, selections from "Carmen," Mendelssohn's "Spring Song," the Glazounow arrangement of Chopin's Polonaise in A and the introduction to Act III, "Lohengrin."

The hall was filled with enthusiastic music lovers to whom the Sunday concerts become more attractive each fortnight, judging by the constantly increasing attendance. Audiences of 2,000 at evening and popular performances, speak well for the development of musical taste in this city.

The orchestra will give an extra concert January 18 at which Mendelssohn's "Midsummer Night's Dream" will be performed with George Riddle as reader and a ladies' chorus from the Philharmonic Club assisting.

The Ladies' Thursday Musicales hit upon an interesting novelty for their last meeting, which was held immediately after the holiday rush. It was a "Lullaby Program" and was particularly apropos at that time. A number of our

best local artists made it one of the most delightful programs the club has given.

The student section of the club held its second recital at the residence of Mrs. Horace M. Hill, on Tuesday last. A feature of the occasion was the appearance of the choral club under the direction of Florence E. Parks.

"The Opera" will be the subject for papers at the Study Club, and great interest is shown in the coming discussions on "Structural Form."

St. Paul's vested choir, under direction of E. C. Lawton, choirmaster, rendered Buck's "Coming of the King" last Sunday afternoon.

A. R. Wiley and advanced pupils announce a recital from "Living Composers" for next week. Coleridge-Taylor, Sir Edward Elgar, Landon Ronald, Grace Wassall, Peel and Saint-Saëns will be drawn upon for songs. M.

#### Germaine Schnitzer's Tour Promises to Be a Success.

Germaine Schnitzer's sudden vogue has not surprised those who have followed the foreign successes of this young American pianist. Few artists have been received with greater favor in recent years. In Boston and New York, where she has given recitals, the critics have been enthusiastic in their praise of her playing, and her tour throughout the country promises to be a marked success.

#### Alice Sovereign Engaged for the Syracuse Festival.

Alice Sovereign has been engaged to sing at the Syracuse Festival, May 6, 7 and 8. She will be the principal contralto in the performance of "Samson and Delilah." Under Loudon Charlton's direction, Miss Sovereign is meeting with pronounced success, her recent singing at Carnegie Hall, in "The Messiah," won her special praise.

#### Cycle Quartet Bookings for February.

The Cycle Quartet, which Loudon Charlton is featuring this year, is booked for the entire month of February in the Middle West and South. "The Persian Garden" will be sung in addition to Grace Wassall's "Shakespeare Cycle." The members of the quartet are: Mme. Shotwell-Piper, Katharine Fisk, Kelley Cole and Francis Rogers.

At her recent Geneva concert, Teresa Carreño performed the following piano solos: Beethoven, sonata, op. 53; Schumann, phantasia, in C major, op. 17; Chopin, E flat nocturne and ballades, in G minor and A flat; Schubert's impromptu, op. 90, No. 2; Schubert-Liszt, "Soirée de Vienne" and "Marche Militaire."

**KELLEY COLE** **TENOR**  
CONCERTS  
RECITALS ORATORIO  
Phone 3790 Plaza. 57 W. 56th St.

**ANDRE BENOIST** **PIANIST, ACCOMPANIST, COACH**  
With Thibaud, Kreisler, Marteau, Gerardy, Eames, Blauvelt, Campanari, Bispham etc.  
Management of HENRY WOLFSOHN, or Address: Clement Court, 99th St. and Madison Av.

**WM. H. RIEGER** **TENOR**  
Oratorio Concert and Song Recitals. Vocal Instruction.  
STUDIO: 149 West 23d Street  
New York City  
Telephone: 4806 Chelsea.

**EDW. STRONG** **Tenor**  
7 WEST 92d STREET  
NEW YORK  
TELEPHONE 1424 RIVER

**SHAPLEIGH** **NEW Compositions:**  
THREE ENGLISH SONGS  
For Contralto or Baritone with Pianoforte or Orchestral Accompaniment.  
Published by Breitkopf & Hartel, Leipzig, London, New York

**MME. H. VON DOENHOFF** **ALBERT PIANO**  
1185 Madison Ave. INSTRUCTION Phone 1332-79th St.

**VON NORDEN** **Tenor**  
Management of ALBERT B. PATTOU, 26 East 23d Street, New York  
Telephone: 5739 Gramercy

**SHERWIN** **AMERICAN VIOLINIST**  
A SEVCIK FAVORITE  
Exclusive Management of  
HAENSEL & JONES, 542 Fifth Avenue, New York



# NEW YORK PRAISE FOR WITHERSPOON.

Extracts From Press Comments on New York Recital January 10.

## Mr. Witherspoon's Concert.

A CANTATA BY BACH AND MODERN SONGS SUNG IN MENDELSSOHN HALL.

Mr. Herbert Witherspoon at his song recital in Mendelssohn Hall yesterday afternoon set forth a program that had many interesting features. Mr. Witherspoon is a singer of unusual intelligence and possessed of a voice and style of unusual beauty. Mr. Witherspoon began his concert with Bach's solo cantata—as it was styled in the old fashioned nomenclature—"Amor Traditore," which consists of a slow and fast air, separated by a recitative. Its performance was an interesting experiment. \* \* \*

Mr. Witherspoon's singing is marked by a strong feeling for the character of the song he is interpreting and by excellent diction. The richness and smoothness of his voice are admirable, and his artistic instincts make almost always for artistic results. A large audience heard him yesterday afternoon.—Times, January 11.

## Witherspoon's Singing Gives Joy.

Not often does a concert seem too short; but Herbert Witherspoon's song recital yesterday afternoon in Mendelssohn Hall, which lasted barely more than an hour, was just such an exception. The fact is the bass-baritone gave such keen enjoyment within the brief span in which he detained his listeners—a good sized throng, by the way—that they gladly would have had a half hour more of this agreeable fare.

Witherspoon, who has made remarkable progress in the art of lieder singing in the last three or four years, was heard to best advantage in German and English songs. His singing of Schubert's "Der Döppelgänger" and "An Schwager Kronos" was admirable in dramatic suggestiveness. His interpretation of Sidney Homer's "How's My Boy?" which thoroughly deserved a prominent place on the program—a thing not to be said of every other contribution—also was a fine piece of work. His enuncia-

tion at all times was admirable, his grasp of poetic meaning excellent.—Press, January 11.

## Mr. Witherspoon's Recital.

AN INTERESTING PROGRAM OF SONGS AT MENDELSSOHN HALL.

Herbert Witherspoon, basso, gave a song recital yesterday afternoon in Mendelssohn Hall. The program was one of interest, because Mr. Witherspoon did not feel it to be his solemn duty to sing everything that every one else had sung recently. It is a pleasure to listen to songs which are not sung to death. When he came to the next song, Schubert's "Döppelgänger," he seemed to be more at home, and he sang it with much dramatic power.

He made a good effect with a treatment à la recitative of a piquant little song of Weingartner, entitled "Nelken." "Si tu le veux," by Koechlin, had to be repeated. A group of songs by American composers suffered by comparison with the more finished products of the older looms. One of them, "How's My Boy," by Sidney Homer, had elements of dramatic force in it.—Sun, January 11.

## Mr. Witherspoon Sings.

In Mendelssohn Hall, yesterday afternoon, Herbert Witherspoon gave much sincere and lofty pleasure to the lovers of songs and song singing gathered together to hear his annual recital, and grieved them but little. Commendable in the extreme was Mr. Witherspoon's distinctness of verbal utterance in all languages.—Tribune, January 11.

## Herbert Witherspoon.

It is not often that a song recital gives such keen and genuine pleasure as the one given by Herbert Witherspoon yesterday afternoon in Mendelssohn Hall. The program was fresh and varied, and the singer showed intelligent understanding of the different songs and much skill in singing them. Mr. Witherspoon has in particular an uncommonly fine legato. He was particularly good in Sind-

ing's fugue, and a pretty song by Gena Branscombe.—Globe, January 11.

## Witherspoon Sings Like a Gentleman.

HIS RECITAL IN MENDELSSOHN HALL IS DISTINGUISHED BY GOOD TASTE AND ARTISTIC EXCELLENCE.

Herbert Witherspoon gave a recital yesterday in Mendelssohn Hall.

Mr. Witherspoon is essentially an artist. His equipment for the concert stage is undeniable. His voice throughout its range is agreeable, and his lower notes remarkable, his high notes mellow. In addition to this he has taste in execution and on the platform the air of an educated gentleman, attributes that are in all senses precious. He has moreover a sense of humor and of the dramatic in interpretation.

The beautiful song "Friede," and the Scotch song, "The Auld Fisher," were most artistically done, and Bizet's fine song "Le Gascon" was given not only with breadth of tone, but also with dash, verve and color.

Arthur Rosenstein proved to be an excellent accompanist.—Telegraph, January 11.

Herbert Witherspoon is one of the few American men singers who have had the patience and ability to go through the grind of learning how to sing songs. He would doubtless disclaim having completed his education yet; like all good artists, he is learning something of his art all the time, but already Mr. Witherspoon is able to give genuine pleasure to discriminating listeners, and that is saying a good deal.

At his recital yesterday in Mendelssohn Hall, the American basso kept a large audience interested, not merely by the beauty of most of his tones, but by the contrast and variety of his interpretations. Nearly every song had a distinct character, and he succeeded uncommonly well in communicating the several moods to the listeners, especially those with a vein of humor.—Mail, January 11.

European tour June to November, American management, Henry Wolfsohn.

HERBERT

# WITHERSPOON,

**"BASS."**

MANAGEMENT:  
**HENRY WOLFSON**  
131 East 17th Street, New York.  
RESIDENCE-STUDIO:  
149 East 63d Street,  
NEW YORK.



**FAGNANI** GREAT ITALIAN BARITONE

Management **R. E. JOHNSTON**

Telephone, 666 Madison Sq. St. James Building, Broadway and 26th St., N. Y. City

## THE MINNEAPOLIS SYMPHONY ORCHESTRA

FOURTH SEASON (65 Musicians)

**EMIL OBERHOFFER, Conductor**

SPRING TOUR OF CONCERTS  
AND FESTIVALS

**O. B. BABCOCK, Business Representative, Hampshire Arms**

## A Practical Course of Instruction in Scientific Breathing and Voice Production

A series of short Lectures and Exercises, with ample Direction, in Fifteen Separate Parts, by **THEODORE A. WATTERSON**, Assuring the Perfect Alignment and Equilibrium of the Body, Control of the Nerve Centers and Development of Will Power—The Center of Gravity of Mental and Physical Equipoise, Command of the Greatest Faculty of the Breathing, Muscular Freedom and Diaphragmatic Balance. Address,

**THEODORE A. WATTERSON - 1465 Franklin Avenue, Columbus, Ohio**

**WILLIAM NELSON BURRITT**

Author of "A Process  
of Vocal Study."  
224 CANNON HALL  
NEW YORK

**ALICE MERRITT-COCHRAN, SOPRANO**

Telephone: 3865 J Bedford.

8 East 16th Street, NEW YORK

**ALEXANDER LAMBERT**

792 Lexington Avenue, New York

Has Resumed Instruction

**J. FRED WOLLE,**

Address  
**THE WOLFSON MUSICAL BUREAU, 131 East 17th St., New York**

**LENA DORIA DEVINE**

VOCAL INSTRUCTION (Lamperti Method)

Teacher of **Blanche Duffield**, Coloratura Soprano, Sousa's Band several seasons, Herbert Orchestral Concerts, etc.; **Marie Sierendorfer**, Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; **Marie Louise Gehle**, Contralto; **Clara M. Hammer**, Coloratura Soprano, National Grand Opera Co.; **Minnie Minch**, Soprano; **Alma Delanois**, Coloratura Soprano; **Louise Tompkins**, Soprano; **Joseph Miller**, Bass; **Edward W. Gray**, Tenor (Old First Presbyterian Church); **Assunta De Rosa**, Coloratura Soprano (first teacher of **Bessie Abbott**, Soprano), Metropolitan Grand Opera Co., Grand Opera, Paris, etc., and many other successful singers.



LEIPSIK, January 2, 1907.

According to custom of more than a century, the first Gewandhaus program after the Christmas holidays was played on New Year's Day. The public rehearsal was held, as usual, on the morning of the preceding day. The program was of such well known compositions as to appeal to the entire public. The orchestral works were the "Euryanthe" overture, Liszt's symphonic poem, "Lamento e trionfo," and the Beethoven fifth symphony. The soprano, Selma Kurz, of the Vienna Opera, was to have sung, but she became ill and was replaced by the mezzo, Tilly Koenen, of Amsterdam. Her numbers, with orchestra, were the Strauss "Hymnus," the Weingartner "Frühlingsgespenster," and Hugo Wolf's "Er ist's." With piano she sang Schubert's "Wegweiser" and "Auflösung," besides Brahms' "Sapphische Ode" and "Von ewiger Liebe." Her singing was most enjoyable. Nikisch gave his very best art to the interpretation of the program. The Beethoven was a combination of clear phrasing and occasional playing in great abandon, so that the audience at the rehearsal testified its most decided appreciation by repeatedly calling the conductor to the stand. If anything, there was still more character in the playing of the Liszt, and what great, enjoyable music it is. The auditor or writer is never safe in giving too literal an interpretation on a composer's supposed intentions, but the observation is unavoidably apropos that this composition contains a figure for the violas that is a striking suggestion of the swishing of water around a gondola. Nevertheless, the impressive force of the composition as absolute music is far beyond any consideration of "program."

Arthur Nikisch left Leipzig January 2 for a few days in England. In his absence, Richard Strauss will direct the next Gewandhaus program of January 9-10. A Mozart G minor symphony, the Brahms first piano concerto (Max Pauer, of Stuttgart), besides the Strauss "Also sprach Zarathustra," and the love scene from "Feuersnot" will be given.

Here is the Gewandhaus program of the century before, January 1, 1807:

"Te Deum laudamus," by Joh. Ad. Hasse (1679-1783), "Concert on the Flute," composed and played by music director Aug. Eberhard Müller (1767-1817).

Cantata, "Gerechte, frohlocket," by Müller. The program was in joint celebration of the treaty of peace with France and in recognition of the ascension of an elector to the throne. The concerts of the months before had been briefly interrupted by the French army's entry into the city, October 18, 1806, so that the next concert was played November 27. Composer-flutist Müller was later cantor of the St. Thomas School, and was chiefly known in that capacity and as pianist and organist. He wrote eleven concertos for flute, two concertos and five sonatas for piano and voluminous other works.

A more representative Gewandhaus orchestral program is that of January 1, 1801, to commemorate the incoming of the nineteenth century. Note the three symphonies:

Symphony, by Haydn.  
"103d Psalm," by Joh. G. Naumann (1741-1801).  
Symphony, by Mozart.  
Ambrosian "Song of Praise," by Hasse.  
Chorus, "Praise the Lord," by Joh. Gottlieb Schicht (conductor at the Gewandhaus, 1785 to 1810).  
"Closing Symphony" (a term used in this stereotype form for every Gewandhaus program of that year).

During the holidays just closed the Thomaner chor gave motet services Saturday and Monday afternoons, December 29 and 31, also sang in the Nicolai Church two works, with orchestra, December 30 and January 1. The composition given on the first date was Gustav Schreck's "Herr erzeige uns deine Gnade," for solo, chorus and wind instruments. On New Year's Day the work given was Bach's "Nun lob' mein' Seel' den Herren," for solo, chorus, orchestra and organ.

The two motet services brought three works by Bach, one each by E. F. Richter, Johann Bartz, Max Ansorge, Mendelssohn, and J. A. P. Schulz.

Harry M. Field, the former Toronto pianist, who is now located and has begun teaching again in Dresden, spent some of the holidays in Leipzig. The Dresden correspondent of this paper has already spoken of his reappearance in public there in November at the composer concert of Paul Colburg. Within a few weeks Mr. Field will bring before the public for the very first time a new fantasia for piano and orchestra, by Alvin Kranich, formerly of New York and Leipzig, but now of Dresden. Mr. Field reports his friend Kranich leading a very happy life in the beautiful court city of Saxony.

A former Field pupil, Gertrud Stener, of Leipzig, will play a recital in this city in February, her program to comprise principally Beethoven and Liszt.

The only public recital given here between Christmas and New Year's, aside from the Gewandhaus public rehearsal, was that of the soprano, Sophie Krempe, of Zwickau, assisted by pianist Georg Zcherneck, of Leipzig, as soloist, and Conductor R. Vollhardt, of Zwickau, as accompanist. The songs were two each by Strauss, Jensen and Robert Schumann, four by Reger, three each by Brahms and Georg Schumann. Zcherneck played the five Reger sketches, "Aus meinem Tagebuch," the intermezzo, op. 65, No. 6, by Christian Sinding, and the "Grande Polonaise," by Jules Zarembski.

The singer has a fine voice, fair musical endowment, and an appearance and bearing most becoming for the concert stage. She has evidently been away from a coach for some years, during which her manner of vocalization

must have suffered. In nearly every higher tone and some of the middle ones the voice is in imminent need of focusing and intensifying. Any reliable voice teacher could bring about the proper change within a few months.

Zcherneck again showed his good musicianship, just as he has on numerous occasions within the past ten months. The Reger sketches, comprising the "Tagebuch," have a content that strongly suggests a mental kinship with Schumann, without a definite relation to any particular composition by the latter. Some musicians have suggested Brahms in the same connection, but these pieces, far from showing the deep flowing lyricism of Brahms, seem closer to the Schumann genre of rhythm. After these and sundry speculations, still note that the sketches sound more like Reger than either of the other composers named. They form cleanly chiseled, agreeable stuff. Conductor Vollhardt showed a fine musicianship in his playing of all the accompaniments. He conducts four symphony concerts, a number of chamber concerts and many choral concerts in Zwickau each year. Many guests from that city were present at this concert in honor of their townspeople. Wilhelm Schmidt, conductor of the city orchestra, was among them.

For those who find interest in observing the works being taught to students of Leipzig Conservatory, the following late November and December programs are submitted:

Haydn string quartet, in D minor; "La flûte de Pan," sonata for flute and piano; Brahms, Strauss and Schubert songs, with piano; Bach-Liszt A minor, piano, prelude and fugue; Schubert, Bizet and Delibes songs, with piano; Beethoven E flat piano concerto, with orchestra, played by Herr Kroemer.

The program of December 7 was as follows: Two movements of a Mozart clarinet concerto, with piano; Bach chromatic fantasia and fugue for piano; adagio, from the Mozart quintet, for violins, violas and cello; four old German songs, with piano, in the Reimann setting, "Lindenlaub," "Es steht ein Lind in jenem Tale," "Ich hab' die Nacht geträumt," and "Jäger's Morgenbesuch"; Mendelssohn D minor piano concerto, with orchestra, played by Fräulein Rompacy; Brahms, Liszt and Wolf songs, with piano; Liszt Hungarian piano fantasia, with second piano.

The program of December 11 was as follows: "Fantaisie Pastorale Hongroise," for flute and piano; Friedemann Bach's D minor organ concerto, in the Stradal setting, for piano solo; second and third movements of the Bruch G minor violin concerto, with piano; Schubert E flat trio, op. 100, for piano and strings.

The program for December 14 was as follows: C. Ebner's romanza, for trombone and piano; L. Sinigaglia's "Variations on a Schubert Theme," for oboe and piano; Beethoven E flat piano concerto with orchestra, played by Fräulein Schwanebeck; Liszt solo pieces, for piano, the "St. Francis Legends," and the sixth rhapsody; Mozart aria, with violin and piano, from "Il re pastore"; second and third movements of the Beethoven G major piano concerto, with orchestra, played by Miss Croucher.

The program of December 21 was as follows: String quartet, F major, op. 18, by Beethoven; first movement of Beethoven C major piano concerto, with orchestra, played by Herr Simon; vocal duet, with piano, from Mozart's "Marriage of Figaro"; soprano aria, from the same, with piano; first movement of Mozart C minor piano concerto, with orchestra, played by Fräulein Ulrich; five piano pieces under the title of "Stimmungen," composed and played by a student, Herr Reime; three Cornelius Christmas songs, with piano; Mendelssohn rondo brillant, for piano, with orchestra, played by James Whittaker. The five above piano miniature or "moods," by Herr Reime, are very meritorious studies, and they were very well played by the composer. Among the most brilliant of performances in the above list of material, the playing of the two Liszt pieces, on December 14, by Mr. Quarry, might take first rank. The pianist has been here for a number of years under Teichmüller, for whom he prepares a great many pupils. Quarry showed fine feeling for this Liszt melody and had command of all the necessary technic for fine treatment of the instrument, though in heroic style. Young Whittaker, who played the Mendelssohn rondo, is about seventeen years old, and he will probably make his Prüfung in March. He is a son of James Whittaker,

**MRS. ARTHUR NIKISCH**

No. 15 Thomasing, LEIPSIK

**GLENN HALL**

**TENOR**  
German Tour Entire Season of 1906-07  
Barfuss Gasse 15, Leipzig

**WILL INSTRUCT**

advanced singers (ladies and gentlemen) in musical style and in repertory of the opera and concert.

**MRS. CARL ALVES**

**AMERICAN CONTRALTO**

VOCAL INSTRUCTION

PUPILS PREPARED FOR CHURCH AND ORATORIO

Leipzig, 61 Kaiser Wilhelm Str., 1.

LEIPSIK,

AMERICAN MUSIC STORE,

Central Theater Building.

Offers all possible assistance in procuring new compositions.

KARL E. RAUEN, Prop.



private secretary to Governor Deneen, of Illinois. He plays with good taste and sufficient facility for this composition. He is a pupil of A. Ruthardt.

The pianist Lonny (Leona) Epstein, of Cologne, played three concertos with the Winderstein Orchestra, under her instructor, Carl Friedberg, of the Cologne Conservatory. The second concerto by d'Albert, the C minor by Mozart and the E minor by Chopin, were selected. The young lady's playing was such as to command admiration, for she seemed thoroughly routinized and at ease in company with the orchestra. She had all the necessary power for a strong presentation of the heavy material in the d'Albert concerto, yet a light hand for all passages that needed it.

The d'Albert concerto proved very agreeable music and a very good chance for pianistic display. But as one part is slightly Schumannesque for the piano, another Wagnerian for the orchestra and still another part Tchaikowsky-B-flat-minor-like between piano and orchestra, the work looks to be slightly crossbred, with not a great deal of individuality left to the real composer. This concerto was first played in America, November 1, 1902, in Chicago, by Allen H. Spencer, with second piano played by Emil Liebling.

The Haydn "Children's Symphony" was recently played by eleven precocious youths, in ages from twelve to twenty-five, at a bazaar given in Hotel de Prusse for the American-British Free Church. A microscopic analysis of some of the tin horn effects in this score arouse the suspicion that Haydn was plagiarizing on the first, second, third, fourth, fifth and sixth symphonies by Gustav Mahler.

The Bohemian String Quartet had Miss Ney's assistance in the same hall on the evening following her own concert. The three compositions played were the Tchaikowsky string quartet, op. 22; the Brahms piano quartet, op. 25, and the Mozart A major clarinet quintet, with the clarinet part played by Prof. Oskar Schubert, of Berlin. The quartet is maintaining the high standard set on the two previous evenings and on this occasion genuine enthusiasm prevailed over the house. Miss Ney's serious musical attitude was ideally shown in this Brahms performance, for she held the piano in most perfect balance with the strings. The last movement contained an extended passage of light, rapid playing, which she accomplished with the steadiness of a metronome. Professor Schubert's assistance in the Mozart was equally musicianlike; accordingly the clarinet blended beautifully with the strings. The three concerts noted above were under the Eulenburg local arrangement that by Pembauer was arranged by Hugo Sander.

The third program of modern German Lieder sung in the Kaufhaus by the Dresden tenor, Hans Buff-Giessen, had less of the outstanding character of the former two. The last was devoted to Wilhelm Berger (Boston, 1861—), Arnold Mendelssohn (Ratisbor, 1855—), and Kurt Striegler (Dresden, 1886—). These three were present to accompany their own songs. The five Berger songs given were: "Bergnacht," op. 24; "Der Waldsee," op. 24; "Im Sturm," op. 81; "Glück," op. 73, and "Trotzdem," op. 81. While all of them are singable and agreeable, the last is the only one of great character. It is built on a very strong poem, wherein the singer defies Fate, determined to tread whatever path he will. The song is worthy of wide circulation.

Arnold Mendelssohn had many years of the career of a singer, and it was to be expected that his songs should lie well for the voice. Two sacred songs, "Portum invenit" and "Ergebung," also five others, were produced here, the other titles being "Der Zimmermann," "Sommerbild," "Fischerlied," "Ständchen" and "Die Näherim." Of these "Der Zimmermann" and "Fischerlied" probably had most character in the writing.

The seven songs by the twenty year old Striegler were not of even merit, but one could find here and there traces of talent and some power of conception. Four of the seven were in manuscript. The printed songs were "Nachtgesicht," "Das Kätzchen" and "Einsiedel." Herr Buff-Giessen sang all the lieder of the three programs with infinite interpretative care, and everywhere in the fine taste of a well routinized musician. The programs were given here under the Hugo Sander arrangement.

Compositions by the venerable critic of the Leipziger Neuesten Nachrichten, Alexander Winterberger (1834—) were sung to the composer's own accompaniment in the Kaufhaus, December 16, by the local soprano, Magdalena Eckhardt. The baritone, Willy Scribe, also participated. Beatrice Winterberger, daughter of the composer, was to have played piano compositions, but injury to one of her hands prevented. The songs ranged through the op. numbers 6, 9, 10, 18, 22, 33, 36, 86, 91, 102, 111, 119, 121, 123 and 125. The first of these were in print as early as 1858. They are all written in melodious, eminently singable style. A number of them contained mild piano characterizations, such as that of the "Bergstimme," op. 36; "Im Mai," op. 9, and "Ständchen," op. 10. The "Triumph-

lied," op. 125, is as effective a song as any of those presented here.

The soprano sang very musically and her voice was commendably used, though it would profit greatly by a slightly more intensified production in all of the upper registers. The baritone's voice was produced on the same breathy plan and would undoubtedly sound better and wear longer if more intensified. Winterberger was for a time a pupil of Franz Liszt, and the fine, free moods of his songs are not wholly unrelated to those of that master. He entered Leipzig Conservatory as a student in 1847.

EUGENE E. SIMPSON.

#### A BRILLIANT SEASON FOR DANIEL BEDDOE.

Daniel Beddoe, under the management of Henry Wolfsohn, is rapidly becoming recognized as one of the popular tenors of the day. He has had many engagements this season, and his spring bookings indicate that he will be heard at nearly all of the important music festivals. Notices from papers on his December concerts follow:

Mr. Beddoe's good qualities as an oratorio singer were finely exhibited in "Comfort Ye," "Every Valley" and "Thou Shalt Break Them."—New York Herald, December 27, 1906.

Dan Beddoe again proved his sterling qualities as an oratorio singer.—New York Evening Sun, December 27, 1906.

The brilliant timbre of Mr. Beddoe's voice suits well such an air as "Every Valley."—New York Globe, December 27, 1906.

Dan Beddoe's noble voice—a fine, ringing, vibrant tenor—was heard to good advantage.—New York Press, December 27, 1906.

Mr. Beddoe has a superb tenor voice with ringing top notes which he used most effectively in the solos of the Beatitudes—notably in the prologue, "Dark Brooded Fear O'er the Land," and in the fourth where he sings "With Thy Light Dispel the Clouds."—Oberlin News, December 18, 1906.

It is a pleasure to speak with admiration of Mr. Beddoe's beautiful voice and dignified style. The tenor parts have never had a more adequate rendition, and the fourth Beatitude as sung by the fine artists was something long to be remembered.—Oberlin Review.

Mr. Beddoe was a worthy associate of the soprano and basso, singing the recitative, "Comfort Ye," and the air, "Every Hill and Every Valley," with a technical dexterity and a vocal charm that, coupled with his energetic delivery of "Thou Shalt Break Them," and with his admirable work in other passages, stamped him as a superior artist.—Newark Evening News.

Mr. Beddoe possesses both voice and technic combined with an artistic temperament.—Newark Sunday Call.

The wonderfully intricate "Potter's Vessel" tenor aria possessed no apparent difficulties for Mr. Beddoe, whose flexible vocal method and uncommon artistry were richly worth coming miles to hear. From the very first note of the lovely "Comfort Ye" to the last of his part of the unaccompanied quartet, his treatment of the score was marked with the reverent sympathy of a born student—one who has not only made himself letter perfect in the matter of constant practice, but who has remembered as well the traditions and history of the great group of themes.—Springfield Daily News.

Especially noticeable was the work of Daniel Beddoe, whose powerful voice is well fitted for the strenuous requirements of oratorio work. The quality of his voice tone is good and he had a commendable way of throwing himself into the spirit of the music and doing the heroics heroically.—Springfield Union.

It is not unfair to say that the strongest effect was produced last evening by Mr. Beddoe, who is without doubt one of the most remarkable new tenors who have appeared in the concert field in recent years. An idea of his quality and power was to be had in the great aria, "Thou Shalt Break Them," which he sang as few tenors can sing it. He sings with ease and largeness, and can do what he pleases with his voice. He pleases, it is true, not always quite the right thing; he does not altogether escape from the temptation that besets the tenor to treat himself as a miracle of nature, and to treat a fine tone as an end in itself rather than a medium of interpretation. But it is fair to say that this tendency was not often indulged, and that in most of the arias he sang with sincerity and power. He is a singer who will no doubt be heard here frequently hereafter.—Springfield Daily Republican, December 14, 1906.

#### "Les Huguenots" at the Manhattan.

Rehearsals of "Les Huguenots" are in progress at the Manhattan Opera House. The opera will be given on Friday evening next, and as the cast is a long one, most of the leading singers of the Manhattan Company will be heard, notably Russ, Pinkert, De Cisneros, Arta, Severina and Zaccaria and Bassi, Arimondi, Ancona, Seveilhac, Venturini, Fossetta, Mugnoz, Daddi and Reschiglian. Campanini will conduct. Mr. Hammerstein believes that "Les Huguenots" will become one of the favorite operas of the Manhattan season.

#### Birdice Blye to Give a Recital in New York.

Birdice Blye, a pianist, widely known in this country and Europe, will give a recital in Mendelssohn Hall on the afternoon of Monday, February 18. This will be Madame Blye's first appearance in New York this season. Many admirers of the artist living in the East are looking forward with interest to her concert.

Alfred Bruneau's opera, "Nais Miconia," will have its first production at Monte Carlo.

#### Whitney Tew's Recital in Providence.

Whitney Tew's recital at Churchill House, in Providence, R. I., on January 4, was voted a fine success by the music lovers who heard him. The program was unusually attractive, and was reviewed by the critic of the Providence Tribune, as follows:

Whitney Tew, basso, presented in song recital the following selections at Churchill House last evening:

##### PART I.

Recitative and Aria, from *Acis and Galatea*, O Ruddier Than the Cherry.....Handel  
Plaisir d'Amour.....Martini  
Nel Cor Fia Non Mi Sento.....Paisiello  
Qui s' Degno, from *Il Flauto Magico*.....Mozart  
Hat Man Nicht mit Seinen Kindern, from *Coffee Cantata*.....Bach

##### PART II.

Young Richard, old Somerset (English county song).....  
Arranged by Lucy E. Broadwood and J. A. Fuller-Maitland  
The Kilkenny Cats, Old Irish Airs.....  
Arranged by Sir Charles V. Stanford  
Das Thal, op. 51.....Richard Strauss  
Page's Song, Falstaff.....Verdi  
Salome, op. 54.....Henschel  
The Muletier de Terragone.....Henriot

##### PART III.

A Song Cycle, A Soul's Tragedy.....Frederick Fairbanks  
What the Old Elm Saw.....  
Jealousy.....  
His Soul's Transition.....  
Marching Song, More Daisies.....Lisa Lehmann  
Myself When Young, In a Persian Garden.....Lisa Lehmann  
The Little Irish Girl.....Hermann Loehr  
La Belle Marguerite.....Vincent Thomas  
Off to Philadelphia.....Battison Haynes

Such a program, designed not only as an historic survey of the literature of song, but as well as a deliberate exposition of the singer's versatility provided, needless to say, a choice variety of musical entertainment such as is afforded all too infrequently. Mr. Tew's mastery of his repertory, his ease of enunciation whether in operatic aria or dialect song, and a whole souled largeness of expression were unique features of his delivery throughout the recital. His voice is of good range, profound without any of the blatant rotundity that so often mars a bass organ, and in addition to its fine resonant quality, is of genuine sweetness, capable of those languishing attenuations into a thread of sound, which are hopelessly had in a poor singer, but wonderfully effective in the legitimate use of one whose artistry can spin them steady and without flaw.

In the "ballad" numbers, such as the last on the program, this nice regulation of the pianissimo was supremely good; and equally well Mr. Tew can muster both a gradual and a sudden forte that gives the dramatic force of his interpretation compelling emphasis. He proved himself, in short, a singer of large native gift and elegant art; a singer of exemplary taste as well, whose range of interpretation included an appreciation of the humorous as well as of the heroic.

Only a mistake in the valuation of that agonizing bluff, "A Soul's Tragedy," by Fairbanks, could have foisted it upon a discriminating audience; but in blotting that from memory there is left the recollection of delightful and distinctive recital which was enjoyed by a good sized audience. At Mr. Whitney Tew's next recital the first part will comprise songs of Schubert, Schumann, Franz and Brahms. In the second part Mr. Tew will perform the Rossetti translation of Burger's "Lenore," to which music has been set by Liszt—a dramatic recitation. The third part will be devoted to new songs by the American composers.

The first Detmold symphony concert opened with Grieg's overture, "Im Herbst," by the local regimental band, under Director Hubert. Other numbers by the orchestra were Beethoven's B major symphony, and the czardas from the opera "Der Geist des Wododen," by Grossmann.

In a benefit concert of the Hamburg Concert Orchestra of Professor P. Spengel, the cellist, Heinrich Kruse played the second 'cello concerto of Saint-Saëns (a piece new to Hamburg), and by his fine execution and interpretation of the difficult piece earned it an enthusiastic reception.

The first performance of "Die Nazarener," by V. Hausmann, was given at the Brunswick Court Theater lately, and was an important musical event. The composer (the well known accompanist of the Udel Quartet) displays much originality.



A Strikingly Interesting Musical Newspaper, representative of America's Band and Orchestra Players, Popular Music Composers and Publishers, and the allied industries of Musical Merchandise; also Musical Drama.

Annual Subscription 50 cents.

Single copies 5 cents.

Published on Second and Fourth Tuesdays of every Month.

ST. JAMES BUILDING, ROOMS 323-324

Broadway and 26th Street, New York.

## FROM THE NATIONAL CAPITAL.

WASHINGTON, D. C., January 12, 1907.

The week of January 2 to 9 was made remarkable by the appearance of the three Eastern symphony orchestras, the Philadelphia on January 2, the New York on January 3, and the Boston on January 8. The programs were so entirely different and equally interesting that comparison were difficult, if not presumptuous.

The Philadelphia Orchestra is certainly growing daily in excellence under the skillful leadership of Fritz Scheel. A novelty was introduced in their first number—Liszt's symphony to Dante's "Divina Comedia," in the last movement of which a choir of young women from Philadelphia rendered the "Magnificat."

There was almost a panic when the announcement was made that Rosenthal was delayed—the sprained thumb and consequent postponement of a previous concert was still in the public mind, and pessimists hardly enjoyed the exquisite "Swan of Tuonela," by Sibelius, which was offered while waiting, in prophesying the ultimate non-appearance of the wonderful pianist; but the fear was short lived. He came, played and conquered, as usual, in his magnificent rendering of Chopin's E minor concerto. He was recalled again and again, and at length, to have peace, gave his charming "Papillons" as encore.

The time of the concert had been changed from 4.30 to 4 p. m., and many of the audience, in consequence, missed the entire first number. This change, doubtless, caused the delay in Rosenthal's appearance. It may be convenient to have these afternoon concerts when, as in this case, an organization wishes to have an evening performance in Baltimore on the same day, yet to Washingtonians they are a thorn in the flesh. Perhaps the end of this century may see a hall in Washington where music may be heard from time to time in the evenings. It is hardly to be hoped for sooner, in spite of the agitation which periodical shakes the town as to its crying need.

An enthusiastic reception was accorded the New York Orchestra in a Wagner program. Alexander Saslavsky, who played the Good Friday spell from Act III of "Parsifal" in an exquisite manner, received an ovation. Especially fortunate were the two selections from "Die Walküre"—Wotan's Farewell and the Fire Music and the Ride of the Valkyries. The arrangement of the Love Music and Brangäne's Warning, from "Tristan and Isolde," was encored. Walter's "Prize Song," from "Die Meistersinger," was granted an encore.

The Boston Symphony Orchestra closed this trinity of treats January 8. The soloist announced for this concert, Timothée Adamowski, was suffering from the grip, so instead of the Saint-Saëns concerto in B minor there was substituted Volkmann's violoncello concerto, op. 33, most admirably rendered by Heinrich Warnke, the first 'cellist of the orchestra. The opening number was Elgar's overture, "In the South," op. 50, that stirring mixture of broad melody, plaintiveness, strife and exuberance; suggestive, as we are told, of the "joy of living in a balmy climate under sunny skies and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." Glazounoff's symphony in B flat major, No. 5, op. 55, completed the program and scored a great success. Particularly captivating is the scherzo movement, as captivating as it is difficult in execution. These modern Russian composers do not spare the performer, and when such artists as make up the Boston Orchestra speak of difficulty, it is to be feared that the public performances of this particular symphony will never be numerous enough for one to grow familiar with it.

Besides these three symphony concerts, there have been a number of recitals, notably a song recital on January 7 by Winfred Goff, baritone of the Savage Opera Company, and Thomas Evans Greene, of Washington, at the

Banquet Hall of the Raleigh Hotel, and the great Nordica concert at the National Theater January 10. Mr. Goff is possessed of a magnificent organ and perfect interpretation. His selections were well chosen and faultlessly given. Mr. Greene was never in better voice. He gave a varied program, including a group of Irish songs, as well as Beethoven and Haydn selections. It was regrettable that there was not a larger audience.

Nordica was not at her best and seemed to suffer from either a curious attack of nervousness or indisposition. In her opening number, "Titania's Cradle," by Liza Lehmann, she stopped entirely and was led off the stage by the accompanist, E. Romaine Simmons, for whose excellent work, by the way, too great praise cannot be given. Nordica complained of a feeling in her throat as though something had lodged there, but was soon able to go on and complete her program, which consisted of English, French and German ballads—all given in true Nordica style at least. She was at her greatest, however, in her operatic selections, notably a part of the Brünnhilde music from "Die Walküre," which was given as an encore, and an aria from Erkel's opera of "Lasloa." Handel's "Angels Ever Bright and Fair" and the "Song of Solomon," by Peter Cornelius, also showed the fair singer to better advantage than the lighter ballads, which, while given with perfect diction and interpretation as to sentiment and style, are yet more unsuited to the artist's physique and particular aptitude.

Nevin's "Mighty Lak a Rose," given in response to an encore, brought down the house. The pianist, Charles Anthony, was but mediocre, succeeding best in his Liszt selections, which included "Gnomensreigen" and etude in D flat.

The Kneisel Quartet concert was given on the evening of January 10 at the Banquet Hall of the New Willard Hotel. The Mozart quartet in A major and "Interludium" by Glazounoff, were given for the first time. Smetana's "Aus Meinem Leben" was again heard and completed the perfect program.

H. H.

## Tour of the Pittsburg Orchestra.

On Monday, January 21, the Pittsburg Orchestra and its conductor, Emil Paur, will start on a long tour of the United States and Canada, in the course of which it will establish the musical fame of Pittsburg in a number of communities that it has not visited before, and will take part in one of the most significant musical demonstrations in the artistic and intellectual history of North America—its two concerts with the Mendelssohn Choir of Toronto in New York City on February 12 and 13.

The first concert of the tour will be given in Youngstown, Ohio, on Monday evening of next week and the second in Akron on Tuesday evening. The orchestra will then go to St. Thomas, Canada, by way of Detroit and give a concert there on Thursday evening. The week will be rounded out with concerts at Gault and Berlin. On the following Monday and Tuesday evenings, January 28 and 29, the orchestra will be heard in Montreal, on Wednesday in Ottawa, Thursday in Kingston and Friday in Peterboro. On the first three evenings and on Saturday evening of the succeeding week the orchestra will give concerts in Toronto with the Mendelssohn Choir, and on Thursday and Friday at Hamilton and Guelph alone. On Monday evening, February 11, the orchestra and the Mendelssohn Choir will give a concert in Buffalo and on the following two evenings in Carnegie Hall, New York. The chorus will then return home. The orchestra will have a concert in Brooklyn on Tuesday evening, Northampton, Mass., Friday evening, and Worcester, Saturday evening.

On Monday evening, February 18, in Symphony Hall, Boston, the orchestra will give its first concert in that city, and Mr. Paur, as pianist, will be the soloist. He was for

five years conductor of the Boston Symphony Orchestra. On Tuesday the orchestra will play in Springfield, on Wednesday in Princeton, N. J., and on Friday and Saturday in York, Pa. It then will return home for concerts on March 1 and 2.

## THE LIEDERKRANZ JUBILEE.

The Deutscher Liederkranz, one of New York's great German singing societies, celebrated the sixtieth anniversary of its foundation with a gala concert and banquet last Saturday evening, June 12, at its spacious clubhouse in East Fifty-eighth street. Arthur Claassen, the leader of the society, arranged a splendid musical program for the jubilee, which was carried out with true festival spirit and elan. The chief interest centered around the "Deutscher Festgesang," composed especially for the occasion by Mr. Claassen, to words written by Emanuel Baruch. The ringing patriotism of the text found its echo in the uncommonly virile musical setting, and the society's performance of the rousing work helped it to a real triumph.

Other interesting numbers on the program were the orchestra's excellent playing of the "Tannhäuser" overture, and Saint-Saëns' "Prélude du Déluge," and the Liederkranz Chorus' finished singing of short works by Zoellner, Weber and Dambke, and a new composition of larger pretensions, "Die Sehnsucht," by Georg Schumann. The choral performances reflected brilliant credit on the care and resourcefulness of the gifted leader.

Mary Hissem de Moss, in an aria from Haydn's "Creation," quite outshone the other singing "star" of the program, Aloys Burgstaller. Mrs. De Moss' rich, clear, well trained soprano voice and warm hearted and convincing delivery stood in notable contrast to Burgstaller's over-sentimentalized and astonishingly effeminate handling of a "Freischütz" aria and several short songs. In the violin obligato of the Saint-Saëns number, Richard Arnold distinguished himself signally with his large tone and musically phrasing.

Following the concert, banqueting, speech making and merriment in general were kept up until a late hour and made a convivial ending to the most brilliant night in the history of the Liederkranz.

## Kaltenborn Quartet Program.

The Kaltenborn Quartet will give the first concert of this season in Mendelssohn Hall, tonight. Stephanie Verbouwens, a pianist, who has studied with Marmontel, in Paris, will assist in presenting the following program:

Quartet in B flat major, op. 76, No. 4.....Haydn  
Sonata in C minor, op. 30, No. 3, for Piano and Violin...Beethoven  
Quartet in F major, op. 17, No. 3.....Rubinstein

The intendent of the Frankfort Opera House has invited Gustav Mahler to direct his sixth symphony there, and Mahler has accepted the invitation.

NEW BRUNSWICK, N. J.—George Vernon Butler, the English tenor, and his wife, Inez Jolivet Butler, violinist, united in a fine program at a recital given by Mr. and Mrs. E. H. Spear, of Metuchen, for the benefit of St. Luke's Church.

WATERTOWN, N. Y.—Violin pupils of Alfred O. Crofts were heard at a concert in Lyric Hall recently, assisted by the soprano, Mrs. S. A. Barbour. Mirabel Kelley played the piano accompaniments for the youthful violinists. Among the Croft students who distinguished themselves were: Frederick Titze, in a performance of the Bach-Gounod "Ave Maria"; Louise Miller, aged ten, in a serenade by Pabst; Lester H. Inglis, in a number by Wieniawski; Viola Kummer and Augustus Titze, in favorite pieces.

419 St. James Building  
NEW YORKVIOLIN VIRTUOSO  
M. LICHTENSTEIN-KOEVESSY

Composer of the Opera "FLORITA"

Can be engaged as Soloist for Concerts and Private Musicales



RUDOLPH GANZ

FELIX WEINGARTNER Says: "Ganz stands today unequaled among the younger piano virtuosos."

The  
Swiss  
Piano  
Virtuoso

RUDOLPH GANZ

FOR TERMS, DATES, INFORMATION ADDRESS

F. WIGHT NEUMANN, Manager

243 Wabash Avenue

CHICAGO

MASON &amp; HAMLIN PIANO USED

SEASON IN  
AMERICA  
January to July  
1907

SOLOIST

With leading  
Orchestras  
including  
Boston Symphony  
Theodore Thomas  
Orchestra  
Pittsburg Orchestra  
etc., etc.

FELIX WEINGARTNER



## THE BOSTON SYMPHONY CONCERTS.

An attestation of undying admiration for Beethoven and high esteem for Dr. Muck and the Boston Symphony Orchestra was given by the large and representative audience which filled Carnegie Hall, Thursday night, January 10. The program was composed wholly of the works of the immortal composer, and not one person in the vast assemblage found it prolix or wanting in variety. The scheme was this: The "Egmont" overture, the violin concerto and the seventh symphony. The soloist was Willy Hess, concertmaster of the orchestra.

These works long have been familiar to the concert goers of New York, who have heard various interpretations under the batons of many different conductors. The audience did not expect new readings or novel effects and seemed perfectly content with Dr. Muck's dignified, sane and forceful presentation of the two orchestral works, and with Professor Hess' virile, scholarly and polished interpretation of the concerto, to which noble work might aptly be applied a paraphrase of Shakespeare's eulogium to Cleopatra: "Age cannot wither nor custom stale its infinite variety."

This scheme not only afforded new proofs of Dr. Muck's distinction as a conductor, but disclosed his sound judgment as a program maker. The Beethoven feast was provided simply for the delectation of his devotees, not to commemorate his birth or death or any other anniversary.

The "Egmont" overture, which enlisted the full resources of the orchestra, proved an impressive and brilliant opening. It seemed to vitalize the atmosphere with musical oxygen. A spirit of joyousness pervaded the audience, whose pleasure was unalloyed. It is a trite tribute to the orchestra to declare that its playing was beyond criticism.

Since Beethoven's violin concerto was first played in New York, by Vieuxtemps, November 17, 1844, and several years later by Sivori, nearly every distinguished violinist who has visited this city has deemed it essential to essay the work. It is a test for musicianship rather than for virtuosity, and allows the violinist little scope for originality of interpretation. Only a bold innovator would dare to depart from the time honored, conventional treatment. Willie Hess performed it with masterly precision, delightful suavity and commanding dignity. He disclosed both elegance and virility and a complete comprehension of the inherent beauties of the work. The plummet of his genius sounded its depths and his subtle art revealed its meaning. The violinist was animated by the true Beethoven spirit, and when his violin spoke it carried the message of the composer. Throughout the three movements Hess did not once stray from the pitch; his intonation was flawless. In the first movement he played Joachim's famous cadenza, and, between the second and third movements, used Laub's.

If such an audience as attended this concert were required to decide upon the comparative merits of all the Beethoven symphonies, the seventh assuredly would receive many votes. It is not so popular as the fifth, or the "Eroica," for it is not so often played, but this is the only reason. At this late day it were little less than presumption to essay an analysis or even a description of this symphony. As Dr. Muck, baton in hand, led the Boston men through the harmonic mazes of this sublime work, the audience realized the presence of a masterful man, whose genius dominated all within range of his influence. The orchestra's playing, for precision, finish, spirit and intelligence, reached the highest altitude of instrumental art. The glorification of Beethoven resulted in a glorifica-

tion of Dr. Carl Muck and the Boston Symphony Orchestra.

The Saturday afternoon concert of the organization, on January 12, was given without a soloist, but strict truth compels the admission that the entertainment was not a whit less enjoyable on that account. Edward Elgar's overture, "In the South"; George W. Chadwick's symphonic poem, "Cleopatra"; Georg Schumann's "Variations and Fugue on a Merry Theme," and Wagner's "Rienzi" overture constituted the program. All these compositions have been reviewed in THE MUSICAL COURIER, and there is no reason at this time to change the estimates already set down in this paper regarding them. The Elgar overture, on the occasion of its premiere here in a New York Symphony concert, was called one of the celebrated English composer's weaker efforts, and it was pointed out that the work possesses no individuality and would sound as dull by any other name, for instance, "In the North." Chadwick's symphonic poem was reviewed by THE MUSICAL COURIER on the occasion of the Worcester Festival, in 1905. The critic on that occasion called attention to the fine orchestral workmanship of the composer, his resourceful contrasting of the martial and amorous elements of his musical story, and the real beauty of his thematic material. After two years the "Cleopatra" has lost none of its interest or effectiveness. If memory serves correctly, the Philharmonic Society first played Schumann's "Variations" here, or perhaps it was the New York Symphony. The point is not important in this discussion. At any rate, at its initial hearing in New York, THE MUSICAL COURIER set down the composition of the lesser Schumann as an amiable piece of harmless humor, well orchestrated, and pleasant in melodic and harmonic treatment. The "Rienzi" overture was at once recognized by THE MUSICAL COURIER as the work of the greatest composer of his period. Records reveal the fact that this journal stood alone in its fight for the cause of Wagner, at a time when every other American newspaper—except the New York Evening Post—was decrying and deriding him. This is a matter of history, and not merely of assertion.

In the playing of the foregoing program Muck and his men were at their best, and gave tasteful, refined, and convincing readings, which netted them warm applause from a very large audience.

## Mr. and Mrs. Petschnikoff Play.

Mr. and Mrs. Alexander Petschnikoff will give a violin concert at Mendelssohn Hall this afternoon, Wednesday, January 16, with the following program, assisted by André Benoist at the piano:

Trio, Sonata, for Two Violins and Piano, C major.....Bach  
Mr. and Mrs. Petschnikoff and Mr. Benoist.  
Concerto, A major.....Mozart  
Mr. Petschnikoff.  
Double Concerto, B minor, for two Violins, op. 88, No. 2 (first movement).....Spohr  
Mr. and Mrs. Petschnikoff.  
Melodie.....Tchaikowsky  
Serenade.....Petschnikoff  
Mr. Petschnikoff.

The German Theater, at Prague, lately gave a Sibelius evening, to which free admission was granted. This was done to prepare the public for the performance on the following day at the second Philharmonic concert of the "Finlandia" of Sibelius, and to display the composer from another artistic side.

## CHAMBER MUSIC EXTRAORDINARY.

Hugo Heermann, violinist, and Ernesto Consolo, pianist, who have been giving chamber music concerts in Chicago, which have been the musical events of the season in that city, have been prevailed upon to make a joint appearance in New York, and they will come here for a single sonata recital, to be given at Mendelssohn Hall on Monday afternoon, January 28, under the management of Haensel & Jones. The program is to be as follows:

Sonata, D minor, Brahms.  
Sonata, A major, Mozart.  
Sonata, E flat major, Strauss.

Neither Heermann nor Consolo need any special introduction to the readers of THE MUSICAL COURIER, for the former's many successes all over the musical world have been chronicled countless times by the correspondents of this paper. Consolo, while considerably younger than Heermann, also has been an indefatigable traveler, and well informed music lovers remember the descriptions of his pianistic deeds in London, Paris, Berlin, Leipzig, Vienna, Rome, Milan, Christiania, Copenhagen, etc., and in fact, every European city where symphony orchestras engage pianists, and the public supports piano recitals.

Heermann's reputation as an exponent of the classical violin literature is on a par with that of Joachim, while Consolo hitherto has won his most striking successes as an interpreter of the modern and ultra-modern piano repertory. However, his musical training was obtained in Leipzig, and that city's leading critics have given unbounded praise to his Bach, Brahms and Beethoven playing. He may be considered, therefore as a musician thoroughly grounded in the classics, who is by nature and temperament also a warm sympathizer and interpreter of the Romantic and "realistic" schools of music.

Heermann and Consolo have combined their various qualities of training and temperament into an ensemble as nearly ideal as anything well can be on this imperfect vale. Their interpretations err neither on the side of pedantry nor of artistic license, and in Chicago pleased the most cautious conservative as well as the most unbridled emotionalist. True art is always recognized by the hearer capable of appreciating it, no matter what his individual sympathies or preferences. The Heermann-Consolo concerts—there were four of them in all—completely captured the cultured music lover of Chicago, and proved that Dr. Ziegfeld had builded with shrewd foresight when he attached those two great artists last year to the faculty of his Chicago College of Music.

The many enthusiastic press notices about the Heermann-Consolo concerts are much too long to be reproduced here, and even excerpts are not feasible, because it is impossible to select the highest praise when all the eulogies are superlative.

There is no doubt that New York is destined to hear exceptional things when Heermann and Consolo make their appearance at Mendelssohn Hall on the 28th, and no sincere lover of chamber music, who seeks the opportunity to hear music in its highest, purest form, interpreted in the noblest, most inspired and intellectual manner, should be absent.

## Becker in Dresden.

(By Cable.)

DRESDEN, January 8, 1907.

Becker, American pianist, extraordinary success here. Acknowledged by press and public as second to none.

INGMAN.

ALBERT G. **JANPOLSKI**  
ORATORIO RECITALS

**BARITONE**  
Management J. E. FRANCKE  
KNICKENBOCKER BUILDING OR  
503 West 124th Street  
Phone, 6002 Morningside

**WINTER**

**CONTRALTO**  
Studio Address, 200 WEST  
95th St., N. Y. Phone, 6002  
Riverside. For dates and  
terms address HAENSEL & JONES  
542 FIFTH AVE., N. Y. CITY

**CHAPMAN GOOLD**

**SOPRANO**  
ADDRESS  
2335 BROADWAY  
Telephone 4986J Riverside

**GEORGE S. MADDEN**  
51 Deansur Street BROOKLYN, N. Y.

**BASSO BARYTONE**  
Opera, Oratorio, Concert  
and Recital  
Telephone: 5748 J Bedford

**ELAINE DE SELLEM**

**CONTRALTO**  
291 Michigan Avenue  
Phone, 1354 Wabash Chicago Ill.  
Care of HENRY WOLFSOHN  
NEW YORK CITY

**Genevieve Wheat,**

**CONTRALTO**  
Concerts, Recitals and Oratorio  
Management ANDERSON BUREAU  
7 West 42d Street, New York

**R. DAVID**  
W. DAVID

**TENOR**  
Authorized Pupil of JEAN de  
Thorough instruction in Vocal Culture  
22 EAST 22d STREET, NEW YORK

**RESZKE**

**GEO. C.**

**CARRIE**

**TENOR**  
160 West 106th Street  
Phone, 1116 River

ORATORIO  
RECITAL  
CONCERT

**MME. ROSA LINDE**

**Contralto**  
381 Central Park West  
NEW YORK

KARL W. HIERSEMANN, Bookseller and Publisher, 8 Königsstrasse, LEIPZIG

**LUDWIG VAN BEETHOVEN**

Original Manuscript of op. 96, Sonata for violin and pianoforte entirely  
in the handwriting of Beethoven and signed by himself

Price, - - \$10,625

Prospectus in English and German sent upon application

KARL W. HIERSEMANN, Bookseller and Publisher, 8 Königsstrasse, LEIPZIG

**JEAN S. SINCLAIR**

INSTRUCTION in PIANO and THEORY  
Special classes in Theory and Ear Training for  
Piano and Vocal Students.

Studios: Carnegie Hall, New York, 504 Hancock St., Brooklyn  
Pupil of MacDowell, Eugene Hefley, Alex. Lambert,  
Theory Certificates from Columbia University.



**H. WARFORD**  
VOICE CULTURE  
and PIANO  
CARNegie HALL, 315  
1130 Broad Street, Newark

LAURA LOUISE

**COMBS**

SOPRANO

Management: WOLFSOHN BUREAU

**Mrs. OHRSTROM-RENARD**

Teacher of the Art of Singing in all its branches.  
Residence and Studio:  
444 Central Park West, New York City.

IRWIN EVELETH

**HASSELL**Concert Pianist and  
Teacher of Piano14 West Ninety-eighth Street,  
New York

Management  
ALLIED ARTS ASSOCIATION  
20 Court Street, Brooklyn, N. Y.

Copyright, ALICE DUPONT.

**ELEANOR CORYELL**

AUTHOR AND VIOLINIST  
Romance and Historical Recitals  
Romance Recitals for Children  
Concert Violinist

Address Mrs. HANCOCK, Carnegie Hall, New York  
Telephone: 9634 Columbus

J. LOUIS von der MEHDEN, Jr.

Musical Director, Composer and Arranger. Teacher of  
Harmony, 'Cello and Piano.

Telephone: 1008 Riverside.

Residence: 204 W. 98th Street, New York

TEACHERS' SPECIAL

Twelve pieces for Piano for e. Brilliant, Effective.  
In two books, de Luxe Edition. Introductory  
price, 50 cents per book. J. Louis von der Mehdén,  
Jr., Music Publisher, 204 W. 98th St., New York  
City. Telephone: 1008 Riverside.

**Manhattan College of Music**

40 WEST 110TH STREET  
COMPLETE Musical Education. All branches under  
DISTINGUISHED FACULTY.  
Director: LEON M. KRAMER

**Words & Song**  
And we will write the MUSIC. A HIT will make you RICH!  
METROPOLITAN MUSIC CO. St. James Bldg., New York

**OSCAR GAREISSEN**

Voice Culture, Recitals, Concerts

Care THE ROCHAMBEAU, Washington, D. C.

**ADOLF GLOSE,**  
CONCERT PIANIST.  
PIANO INSTRUCTION.

Address: 1415 E St. N. W., Washington, D. C.

CANADA.

**H. ETHEL SHEPHERD, Soprano**  
Vocal Instruction. Pupil of Jean de Reszke, Oscar Haenger  
and Frank King Clark. Toronto Conservatory of Music

**ARTHUR INGHAM**

CONCERT ORGANIST

68 Gloucester Street, or  
Toronto Conservatory of Music

ITALY.

**VITTORIO CARPI**VOCAL TEACHER IN FOUR LANGUAGES.  
Florence, Via Nazionale 24.

OMAHA.

THOMAS J. KELLY,

TEACHER OF SINGING,  
OMAHA.

PITTSBURG.

**RALPH BUTLER SAVAGE,**

TEACHER OF SINGING.

Tuesday, Friday, Saturday afternoon, 414 Sixth  
Ave. Monday, Wednesday, Thursday and Satur-  
day morning, 317 Wallace Block, E. E. Pitts-  
burg, Pa.

**JAMES STEPHEN MARTIN,**  
VOICE CULTURE AND ARTISTIC SINGING  
Studios: 620; Walnut St., 500 Penn Ave.,  
Pittsburg, Pa.

THE VON KUNITS

SCHOOL OF MUSIC AND ART.

Luigi von Kunits, Concertmaster of the Pittsburg  
Orchestra, Director.  
301 South Highland Ave., East End,  
Pittsburg, Pa.

**CHRISTINE MILLER**

CONTRALTO

ADDRESS

**PITTSBURG ACADEMY**  
PITTSBURG, PA.

PARIS.

MAISON ERARD

18, Rue du Mail, PARIS.

**Maitre LÉONARD BROCHE,**

Professor of Singing.

COMPLETE OPERATIC RÉPERTOIRE,  
Tuesdays, 9-11 A. M. and Saturdays, 2-5 P. M.

DELLE SEDIE, Paris,

Pure Italian Method. Complete course. Stage  
practice. Voice, lyric, declamation, language, sol-  
fège, ensemble music, mise-en-scène.

Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**FRIDA EISSLER**

(OF VIENNA)

**LESCHETIZKY'S**

Pupil and Authorized Representative

Brilliant Autograph, testimonial

Please write for appointment

226 Rue St. Jacques (Luxembourg Gardens), Paris

**ANTONIO BALDELLI**

Of Principal European Opera Houses.

Italian Baritone. Professor of Singing.

8 Rue Euler (Champs Elysees), Paris.

**ALBERTO BACHMANN,**VIOLIN VIRTUOSO and  
PROFESSOR.

208 Boulevard Péreire, . . . PARIS

**Dunmartheray's Special School for French**

38 Rue de Berri (Champ-Élysées, PARIS)

DICTION FOR SINGERS

Phonetic Pronunciation, Conversation,  
Grammar, Literature, Declamation  
Collaborator: LOUIS DELAUNAY, Sociétaire de la  
Comédie-Française.

Pupils: Mile. Jane Noris, of the Paris Opéra;  
Mlle. Gertrude Sylva, of the Brussels Opéra; Mme.  
G. Whistler-Misk, American contralto; M. Oum-  
red, Bohemian baritone; John Silvester James, of  
New York; Captain Saxton, Professor of French at  
West Point Academy, etc., etc.

**PREPARATION FOR OPERA and CONCERT**

Wagner and Song Repertoire in German

**EDWARD FALCK,** formerly conductor  
of Opera, Grand-Ducal Court Theatre of  
Karlsruhe

Care MUSICAL COURIER, 14 Rue Lincoln, Paris

**FLORENCE TURNER-MALEY SOPRANO**

ADDRESS

210 W. 107th St., New York

Phone: 2117 Riverside

**Mme. ETTA EDWARDS,**

SINGING TEACHER, OF BOSTON

Address,

814 West End Avenue (Near 98th St.)  
NEW YORK**LOUISE ORMSBY**

SOPRANO

Soloist Boston Festival Orchestra

and Worcester Festival

For Dates and Terms Address

**HAENSEL & JONES**

542 Fifth Avenue, New York

**MUNSON**

CONTRALTO

Soloist WORCESTER FESTIVAL 1906

AND SPRING TOUR

THEODORE THOMAS ORCHESTRA

8 East 16th Street, New York

Phone 1350 River

**MME. HEINECK-LLOYD**

VOCAL STUDIOS

Voices trained for Concert,

Opera and Oratorio.

Richmond, Va.

**MME. AMÉLIE SEEBOLD**

TEACHER OF THE

LAMPERTI METHOD

36 W. 33d STREET

**Edmund Aloise JAHN**

BASSO CANTANTE

88 West 67th Street

NEW YORK

Phone 4225 Columbus.

**PAUL DFAULT**

TENOR

Oratorio, Concerts, Recitals

INSTRUCTION

389 West 23d St.

**EDWARD BROMBERG**

Basso Cantante, Oratorio

Concerts, Recitals, Instruction.

138 W. 91st Street.

Phone, 897 Riverside

"Mr. Bromberg's method is perfect; his singing is artistic."—*Wassili Safonoff.***LILLIAN SNELLING**

CONTRALTO

Exclusive

Man &amp; g-

ment Haensel &amp; Jones, 542 Fifth Avenue

Personal address, Hotel Chelsea, 225

W. 23d St. Phone, 2706 Chelsea.

**TOM DANIEL**

BASSO

Soloist WORCESTER FESTIVAL, 1906

8 East 14th Street, New York

**HARRIETTE BROWER**

PIANIST

Recitals Instruction

RESIDENCE STUDIO, The Walton

70th St. and Columbus Ave.

Tel., 2984 Columbus

**THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING**

INCORPORATED 1906

Teachers' Course preparing for Certificates and State License commences January, 1907

A. E. ZIEGLER, Pres't. A. DE GUICHARD, Vice-Pres't. M. KNITEL-TREUMANN, Treas.

163 West 49th Street, N. Y.

**FRANCIS MOTLEY**

PHONE 232 BRYANT

BASSO

Soloist St. Patrick's Cathedral

Address: M. PORTEN, 780 8th Avenue

**The Cleveland School of Music,**

3101 FRANKLIN AVE., S. E.  
Established 1885. Direction of Mr. Alfred Arthur  
Exclusive location. Alfred Arthur, J. N. Rogers,  
Isabella Boston, Mrs. Flora Brinsmade, A. F. Arthur,  
and others. Catalogue sent.  
Address Miss A. A. BURNHAM, Sec.

**JOHN YOUNG**

TENOR

267 West 113th Street

Phone 2345-L, Morningside

**ALICE SOVEREIGN**

CONTRALTO

Direction: LOUDON CHARLTON

CARNegie HALL.

**ROYAL CONSERVATORIUM of MUSIC in LEIPSIC**

Own building, with one large concert hall and two small halls, also fifty teaching rooms.  
Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries.  
Students received at Easter and Michaelmas each year, but foreigners received at any time, in ac-  
cordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed  
and wind instruments, organ, solo singing and thorough training for the opera, chamber music, or-  
chestra, and sacred music, theory, composition history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC

DR. ROENTSCH

**THE SEVCIK VIOLIN METHOD**

THE METHOD THAT TEACHES

William V. Wight, 34 years with Prof. Sevcik, and  
highly recommended by him, will take a limited  
number of pupils. Write for particulars to

**WILLIAM V. WIGHT**

Room 812½, 160 Fifth Avenue

NEW YORK

**BECKER BROS.**

CONSERVATORY

ST. LOUIS, MO.

**CONCERT DIRECTION DANIEL MAYER**

THE LEADING AGENCY IN GREAT BRITAIN

Cable Address: KEYNOTE, LONDON

Chatham House, GEORGE STREET, Hanover Square, London



**GRAND  
PRIX.**

**BALDWIN PIANOS**

ARE IDEAL CREATIONS OF  
ARTISTIC ENDEAVOR.

**D. H. BALDWIN & CO.**

142-144 West Fourth Street, CINCINNATI, OHIO.  
267-269 Wabash Avenue, - CHICAGO, ILL.

**PARIS  
1900.**

**POWELL & PIRANI**

MUSICAL INSTITUTE

915 President Street, Boro Brooklyn, New York  
ALMA WEBSTER-POWELL, Author of "Advanced School of Vocal Art," { Musical Directors  
EUGENIO DI PIRANI, Author of "High School of Piano Playing,"  
A. JUDSON POWELL, Business Director. Telephone, 616 Prospect

**CONCERT DIRECTION**

**HERMANN WOLFF**

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1  
Cable Address: Musikwoll, Berlin

Proprietor and Manager of the Philharmonic  
Concerts, Berlin; the new Subscription  
Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including  
Joachim, D'Albert, Ysaye, Ansgore, Thibaud,  
Kreisler, Sembrich, Rialer, Van Rooy, Hekking,  
Carreño and many other celebrities. Also  
manager of the Berlin Philharmonic Orchestra  
and of Arthur Nikisch.

Principal Agency for Music Teachers

**A. BUZZI-PECCIA**

ITALIAN VOCAL SPECIALIST.

Especially recommended by

Caruso, Sembrich, De Reszke  
and greatest artists.

Circular on application By mail only

**33 West 67th Street**  
ATELIER BUILDING

**The MONTREAL CONSERVATORY OF MUSIC**

(Founded 1893 by C. E. SEIFERT.)

938 & 940 Dorchester Street, Montreal, Canada.  
For prospectus apply to

C. E. SEIFERT, the Musical Director

**NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.**

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction given in all branches of music from  
first beginning to highest perfection.  
Thirty-eight of the most known and experienced  
professors.

TERMS, \$10 UP PER QUARTER

Special Departments for Beginners, Amateurs and  
Professionals.  
Free advantages to students: Harmony lectures,  
concerts, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE.

**ROYAL CONSERVATORY OF MUSIC AND THEATRE  
DRESDEN, GERMANY**

Fiftieth Year, 1905-1906. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal  
admission times begin April and September. Admission granted also at other times.

**PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM**

**The Stern Conservatory of Music**

FOUNDED 1850

22a Bernburgerstrasse (Philharmonie), Berlin S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:  
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all or-  
chestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Klatte, Hans Pfitzner, Prof. Philipp  
Rueker, Prof. E. E. Taubert, P. Geyer, Arthur Wülner. PIANO—Georg Bertram, Theodor Bohl-  
mann, Severin Eisenberger, Guenther-Freudenberg, Gottfried Galston, Bruno Gortatowski, Bruno  
Hinze-Reinhold, Ernst Hoffzimer, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast-Ho-  
dapp, Dr. P. Lutzner, Prof. A. Papendick, Prof. A. Sormann, Theodor Schoenberger, Prof. K.  
E. Taubert, F. W. Otto Voss. SINGING—Eugen Brieger, Madame Blanche Corelli, Frau  
Lydia Holln, Frau Prof. Selma Nicklas-Kemmer, Sergei Klibanski, Nicolaus Rothmühl, Anna  
Wuellner (Royal Chamber Singer), Alexander Heineemann, Dr. Paul Bruno-Möller, Wladyslaw Sei-  
demann. OPERATIC CLASS—N. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Alfred Witten-  
berg, Max Grunberg, &c. &c. HARP—Franz Pönnitz. ORGAN—Bernhard Irrgang, Royal Music  
Director. CELLO—Joseph Malkin, Eugen Sandow, &c. &c.

VIRGIL PIANO SCHOOL annexed to the STERN CONSERVATORY, 8-9 Kant St., Berlin-Charlot-  
tenburg. Special courses for training teachers. Exceptional advantages for acquiring a broad and  
artistic repertoire.

Prospectuses may be obtained through the Conservatory and the Virgil School. Pupils received at any  
time. Consultation hours from 11 a. m. to 1 p. m.

**KLINDWORTH-SCHARWENKA CONSERVATORY**

Steglitzerstrasse 19, Berlin W., Germany

Instruction from Beginning to Highest Perfection in All Branches of Music.

**BOARD OF MUSICAL DIRECTORS:**

ROYAL PROFESSOR XAVER SCHARWENKA, Imperial Royal Court Pianist, Member of the  
Senate of the Royal Academy of Arts; ROYAL PROFESSOR PHILIPP SCHARWENKA, Mem-  
ber of the Royal Academy of Arts; KAPPELMEISTER ROBERT ROBITSCHKE.

PRINCIPAL TEACHERS—PIANO: X. SCHARWENKA, P. SCHARWENKA, M. MAYER-MANN, ANTON  
FORSTER, W. LEIPOLD, ALBERT JONAS, M. DE ZADORA, AUGUST SPANUTZ, R. HAUSMANN, S. VON  
BARTISCHKE, K. KESLER, R. EDEL, A. SCHUMANN, H. LAPOTT, S. NIESENHEIM, R. KURSCHE, DR. A.  
STARK, W. SCHARWENKA, ELZA VON GRAVE, MARTHA STEROLD, E. KOLLBERG, EUGENIE HIRSCH,  
MARTHA PICK, KLARA KOSKE, ISOLDE SCHARWENKA, ERNA KLEIN. VIOLIN: FLORIAN  
ZAFIC, ISSAY BARMAN, J. M. VAN VEEK, J. RUINEN, G. ZIMMERMANN, J. HUFF, W. DETLEFS, MME.  
SCHARWENKA-STREBOW, ELZA DARLING. VOCE: MME. MARIA SPERT, MARIE BLANCHE-PETERS, MARIE BEB,  
LEONTINE DE ANNA, ELISABETH ARNOLD, SILEVIA MEYERBERG, ANTON SUTTMANN, H. B. FARMORE.  
Composition: P. SCHARWENKA, R. ROBITSCHKE, E. N. VON REEBISCHKE, HUGO KAUF (in English). CELLO:  
JACQUES VAN LIEB. ORGAN: FRANK GRUNICKER. History of Music: OTTO LESSMANN, DR. W. KLEPFELD,  
HUGO LEICHTENTRITT (in English). Operatic Class: under DIRECTOR ROBITSCHKE.  
CATALOGUE FREE ON APPLICATION. PUPILS RECEIVED AT ANY TIME.

**A. B. CHASE**

**PIANOS.**

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,

the student, the conservatory, the concert.

**Factory at NORWALK, OHIO.**

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.



**OVIDE MUSIN'S  
VIRTUOSO  
SCHOOL of VIOLIN**

From Beginning to Finishing

189 rue Joseph II., Brussels

WRITE FOR TERMS

**THE INDIANAPOLIS CONSERVATORY OF MUSIC.**

EDGAR M. CAWLEY, Director.

NEW LOCATION: 430 NORTH MERIDIAN STREET.

The Largest and Most Complete School of Music and Dramatic Art in the Middle West.

Education. MUSIC. Opera. Modern Languages

The finest and most completely equipped building devoted to music in America.

Illustrated catalogue sent free

EDGAR M. CAWLEY, Director

430 North Meridian St.

New Phone: 2910

Indianapolis, Ind

**GRAND CONSERVATORY OF MUSIC**



Special Course for

Teachers and Professionals

THOROUGH COURSE FOR BEGINNERS.

Full term leads to Mus. Bach. degree

DR. E. KREMER, Pres't

352 Central Park West, Cor. 95th St.

(Thirty-second Year)

**ALFRED D. SHAW**

TENOR

Address 318 Dempster Street

EVANSTON, ILLINOIS

Studio: 619 Fine Arts Bldg., Chicago, Ill.



**FLORENCE  
AUSTIN**

Violin Soloist

215 EAST 90th STREET

NEW YORK

**G. VIRGIL GORDON**

PIANIST

Teacher of Virgil Method at Virgil Piano School.

Recital and Concert Soloist

Studio at Virgil Piano School, 19 W. 16th St.

**Hazelton Brothers**

**PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

Appeal to the Highest Musical Taste

Nos. 66 and 68 University Place, New York

# STEINWAY

GRAND AND UPRIGHT

# PIANOS

STEINWAY & Sons are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREHOUSES: STEINWAY HALL**  
Nos. 107, 109 and 111 East Fourteenth Street

**CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL**  
No. 15 Lower Seymour Street, Portman Square, London, W.

**EUROPEAN BRANCH FACTORY: STEINWAY & SONS**  
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

**FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# MASON & HAMLIN

# GRAND PIANOS

MANUFACTURED ON THE

**Exclusive Mason & Hamlin System**

ARE PIANOS WITH AN

**INDESTRUCTIBLE TONE.**

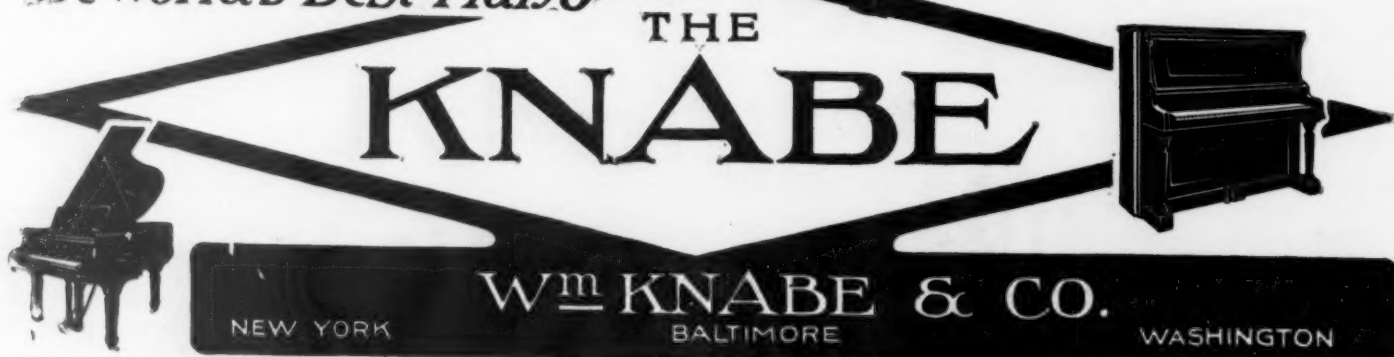
They are beyond Musical Competition, and this fact is recognized and admitted by the Artistic World.

**MASON & HAMLIN COMPANY,**  
**BOSTON.**

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

*The World's Best Piano*



THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes ::::::::::

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists ::::::::::

**SOHMER & CO.**

NEW YORK WAREHOUSES:  
SOHMER BUILDING  
Fifth Avenue, Cor. 22d Street

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

WRITE FOR EXPLANATORY LITERATURE

**Vose & Sons Piano Co.**

160 Boylston Street, Boston, Mass.



